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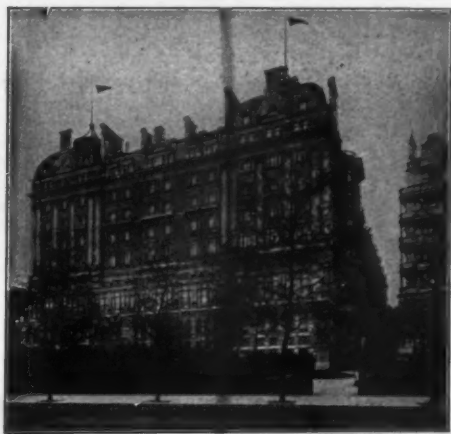
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HOTEL CECIL, LONDON.

September 13, 1902.

FFRANGCON DAVIES must be a proud and happy man today. The London *Musical Standard* has taken him under its special protection. It has constituted itself his champion by divine right, and as a hen guards its chickens it has called him under its wing and has vowed that it will shield him from the horrid jibes and cruel flouts of THE MUSICAL COURIER. In a recent number of THE MUSICAL COURIER it will be remembered that a list of Mr. Newman's principal creditors was published, and that against the name of Ffrangcon-Davies was inserted the query ["who is he?"]. Under the impression, apparently, that the fame of this magnificent baritone must necessarily have crept to New York, the *Musical Standard* takes exception to the query. It also takes exception to the fact that I myself, in various letters, have omitted to express the wholehearted admiration for the Welsh baritone which it is considered proper to express upon this side of the Atlantic. "The paper in question," says the *Musical Standard*, alluding, of course, to THE COURIER, "loses no opportunity of casting ridicule on the well known Welsh baritone. That for some reason or other—possibly professional—has been done over and over again by the American staff of the paper, and the evil example has been followed by the London correspondent, who writes over the pseudonym of 'Zarathustra.' * * * These curious doing are not quite in harmony with THE COURIER's expressed policy of keeping the critical and business departments separate."

Now, in making a statement such as this the writer assumes what he has no possible means of proving. He gives it to be understood that because Mr. Ffrangcon-Davies does not advertise in THE MUSICAL COURIER he therefore receives but scanty justice in its critical columns. Supposing that the writer were to be put in the witness box in a court of law and asked to support his statement with evidence, I should very much like to know what evidence he could adduce which the court would accept. The statement was nothing more or less than a simple piece of guesswork, and it would be impossible for him to prove it.

And now I will let the writer into a little secret. I myself am absolutely and totally ignorant of anything connected with the business side of THE MUSICAL COURIER. I do not know nor wish to know whether Mr. Ffrangcon-Davies or Mr. Bispham, on whose behalf the *Musical Standard* also takes up the cudgels, has ever advertised in THE MUSICAL COURIER, because, forsooth, I only gave his last concert a few lines. [I have done the same to other singers, and the *Musical Standard* does not seem to have taken it to heart], I do not know, I say, whether either of these gentlemen has ever advertised, intends to advertise or has refused to advertise in THE MUSICAL COURIER, nor do I care. It is none of my business. It appears to be the practice in the *Musical Standard* office to learn off the advertisements in THE COURIER by heart and then to compare them with the critical articles, in order to discover the exact proportion of praise or blame awarded to each. If the former outweighs the latter, it seems to me that it only proves one thing, and that is that the best artists advertise in THE COURIER.

THE COURIER advertisements, indeed, have long been a standing grievance with the *Musical Standard*. So strongly, indeed, does the *Musical Standard* feel upon the subject that one is driven to suspect that it is not wholly devoid of jealousy. For will the *Musical Standard* honestly and sincerely tell us that if artists thought it worth their while to advertise in its columns, the advertisement manager would be such an arrant ass as to refuse their advertisements? Even if the *Musical Standard* were to tell us so we should, we fear, be compelled to disbelieve it, for Mr. Delmar-Williamson and Albert Visetti, teachers of singing, and Dr. F. J. Karn, Mus. Bac. Cantab., Mus.

Doc. Trinity College, Toronto, teacher of theory, already advertise. It is obvious, therefore, that the *Musical Standard* would be perfectly willing to accept professional advertisements if the artists thought it worth their while to advertise in its columns, which the majority evidently do not.

Since, therefore, the *Musical Standard* is residing in a house made of glass, it would be better if it were to refrain from the dangerous pastime of throwing stones. It is perfectly obvious that the paper is willing to accept advertisements if it can get them, and, indeed, it already contains an advertisement from a well known singing master. On the principle laid down by the *Musical Standard*, therefore, we should be perfectly justified in inferring that any artist who receives a slating in its columns, receives it simply and solely because he does not advertise, and that a pupil of Albert Visetti, who is praised, receives that honor merely because his master advertises. N. B.—Of course we need hardly say that we have not the remotest intention in the world of taking such a line. We respect our *Musical Standard*, and we recognize that it holds a high position among the musical papers of London, such as they are. The critical articles of its very able editor are always well worth reading, and his opinion on matters musical is highly valued over here. Its subscribers have, indeed, much to be grateful for. For the modest sum of twopence weekly they can obtain reprints of all the best articles which appear in THE MUSICAL COURIER; they can add to the storehouse of their knowledge by absorbing the greatest efforts of the talented contributors to the *Etude*, and they can be reminded of the brief existence and sad end of the late lamented *Musician*. In addition to all this they have the privilege of knowing exactly what Wm. Reeves, of 83 Charing Cross Road, publisher and second hand music seller, is doing. For it is well known that no paper can live by circulation alone, and that it must, perforce, sully its columns to a certain extent with business announcements. And the truth of the matter is that the *Musical Standard* is nothing more or less than the trade organ of the said Wm. Reeves, of 83 Charing Cross Road, publisher and second hand music seller. Of course we do not like to suggest that it is run by him with the sole and express object of touting his wares, but it is nevertheless curious that while the issue for September 6 contains the advertisements of nine instrument makers, two publishers and one bank, in addition to those of a few musical institutions, there are no fewer than forty-one announcements, some of them extending to a column and a half, relating to the publication and second hand books of Wm. Reeves, of 83 Charing Cross Road.

Of course there is no objection in the world to Wm. Reeves running a paper and advertising his own wares therein, so long as he follows the example of THE MUSICAL COURIER and keeps the business and the critical parts of the paper distinct. The business side of the *Musical Standard* is no concern of mine, and I am quite willing to take it for granted that its contributors are men of honor, and will not attempt to mislead me into the belief that Albert Visetti is the only man in England who knows anything about singing or that it is ridiculous to suppose that pianos can be tuned by any method except Hermann Smith's, or that no violinist can hope to become proficient without the aid of a little book by Carl Courvoisier merely because these gentlemen are advertised in their paper. But by adopting the present line of criticism the *Musical Standard* sets a very dangerous precedent, for its methods might very well be directed against itself. To take a case. I, personally, do not care for Ffrangcon-Davies' singing, and I can see no conceivable reason why I should not say so. The editor of the *Musical Standard* does not care for the Moody-Manners Opera Company, and he says so pretty pointedly in the current number of his paper. But he would take it as an insult if I attributed venal motives to him and pointed out that the *Musical Standard* contains no advertisement of the Moody-Manners Company. I believe that in writing as he does of this company he expresses his honest convictions and that he is in no way influenced by the business side of his paper. But if his weapons can be turned against himself, then he had better put them aside. Let him criticise opinions as much as he will, but hunting for mares' nests is not a very profitable occupation.

ZARATHUSTRA.

September 6, 1902.

TO those who know Covent Garden only as it appears in the grand opera season, the great theatre presents a strange spectacle today. In fact, last season's beauty, if she happened to return to town at the end of August—a most improbable proceeding on her part—and to attend a Moody-Manners performance of "Faust" or "Tannhäuser," would find the house almost unrecognizable. Two-thirds of the expensive grand and first tier boxes have been completely swept away, and their places have been taken by rows of stalls which are crowded every night. The seat in which the dear duchess lolled three nights a week, through May and June, is now occupied by the portly figure of Mrs. Smith, who leads the fashionable world in Upper Tooting. The box for

which Pierpont Morgan paid hundreds is now no more, and the millionaire's place is taken by Mr. Jones, who runs that successful hardware store in Camden Town, and who is giving his wife and five olive branches an evening's amusement at the total outlay of 1 guinea sterling. That particular spot in the grand tier which once attracted all eyes, by reason of the fact that its occupant, beautiful Mrs. Vere de Vere, never appeared in less than a thousand pounds' worth of diamonds, is now filled by Miss Watkins, assistant mistress at a seminary for young ladies in Shepherd's Bush, who has put on her best black silk gown, high in the neck and long in the sleeves, with the jet ornaments which were once her dear mother's, in honor of so auspicious an occasion. The stall whence young Aubrey Nincompoop condescended to survey the boxes through his single eyeglass knows Aubrey no more. His place is taken by Henry Hawkins, one of the young gentlemen at William Whiteley's, who is giving his best girl a treat.

The dear duchess came to chat to her friends. Young Mrs. Vere de Vere came to show her diamonds. Mr. Morgan came because it was the proper thing to do, and the same motive actuated Aubrey Nincompoop. Mrs. Smith, Mrs. Jones, Miss Watkins and Mr. Hawkins per contra came to hear the music, and hear it they do from the first bar to the last. Shade of Beau Brummell! What a reason for going to the opera! In the interval the élite of Islington and the flower of Hornsey Rise tear themselves away from the auditorium and repair to the lounge and the smoking room. But all through the mercifully short interval they are the victims of a nervous dread lest the curtain should rise before they are in their places, and the first tinging of the bell sends them scampering back to the house, where they will sit in rapt attention listening to music which they can understand. At the close of the opera there is none of that squash in the lobby which every night of the season brings. The raucous voices of the attendants have stilled their cries for "Lady Watkins' kerridge" or "Mrs. Thingumbob's broom." There are no smart electric landaulettes to whisk blasé society ladies away to a dance in Mayfair or a soirée musicale in Park Lane. Such of the audience as are blessed beyond their fellows with this world's goods drive off in hansom cabs or "growlers," while the rest wend their way on foot to the Strand or Holborn, whence 'buses, tubes or the underground will carry them off to their suburban homes.

And what does all this prove? Without a doubt that there is plenty of room for an efficient English opera at reasonable prices. There are pessimists who say that there is only a very small audience for opera in London. A glance round Covent Garden, however, is quite enough to disprove this statement. In the first place money is being turned away from the doors every night. Thursday and Friday evenings were the only exceptions last week; but even "Maritana" and "Il Trovatore," old fashioned and out of date though they are, drew houses which, if they were not bumpers, at any rate left no room for complaint. "Carmen," "Faust," "Cavalleria" and "Tannhäuser" have filled the house to overflowing. And the audience was quite a different audience from that which goes to Covent Garden in the grand opera season. The prices are so low and so well arranged that even the most impoverished music lover can afford to attend two or three days a week, a thing which he cannot possibly afford to do at the usual Covent Garden prices. And it is quite obvious that the impoverished music lover is making the most of an opportunity which comes in his way only too rarely. The average performances at Covent Garden in the grand season are very expensive and none too good. The average performances of the Moody-Manners Company are very nearly as good, in some ways even better, than those of the so called grand season, and very much less expensive.

In comparing the two, of course, the star nights at the grand opera must be left out of consideration. The Moody-Manners Company does not boast a Melba, a Jean de Reszké or a Van Dyck. It would be ridiculous to suppose that it should. But Mme. Fanny Moody is an infinitely better singer than Frau Lohse, and her performances of Elizabeth on Saturday night and of Elsa on Wednesday were finer in every respect than any that the German singer gave during the season. Philip Brozel, John Coates and Joseph O'Mara know how to sing, which is more than can be said of most operatic tenors; Charles Manners and Charles Magrath are both very fine basses, and William Dever, if he is not quite a Renaud, has given us a very manly and straightforward performance of Wolfram.

Between the two choruses there is no possible comparison. The usual Covent Garden chorus is nothing but a bundle of antiquated old crocks with voices like saws and as much intelligence as a troupe of marionettes. The Moody-Manners chorus is composed of young singers with fresh voices, who are full of enthusiasm and intelli-

gence. We have seldom seen more natural stage crowds than those in "Carmen" and "Cavalleria," and we have rarely heard the "Tannhäuser" choruses better sung. The ballet, too, has been admirably trained, and for once the dancers actually seemed to take some pleasure in their movements, a rare event on the Covent Garden stage. There is only one weak spot in the Moody-Manners armor whereat the critical arrow can be aimed, and that is the orchestra. It proved itself capable enough in "Maritana" and "Il Trovatore," but these operas are not much of a tax upon the capacity of the performers. The orchestral parts of "Tannhäuser," however, were not well played. The tone, particularly that of the wood wind, was very far from good, and some of the players seemed perfectly incapable of keeping their instruments in tune. This is a defect which can, of course, be remedied without much difficulty, and it is to be hoped that some effort will be made to improve the orchestra as soon as possible. With so many good points it is a pity that there should be one which is open to criticism.

The promenade season at the Queen's Hall pursues the even tenor of its way. The experiment of reviving Schubert's and Tchaikowsky's early symphonies has so far met with unequivocal success. Schubert in his first two symphonies was certainly a very early Schubert indeed. There are, of course, signs of a future greatness, but the influence of his models is distinctly perceptible. The first symphony, for instance, is obviously founded upon Haydn and Mozart. The second symphony was no less obviously inspired by Beethoven; in fact, the first theme of the opening movement is almost exactly the first theme of the "Prometheus" overture. But, with all this, the symphonies are full of those delightful melodies which only Schubert could invent, and they are treated with a skill which is little short of surprising when the very tender age of the composer is taken into consideration.

Tchaikowsky's individuality in his first two symphonies is much more strongly marked, and his development was evidently the more rapid of the two. In the first he had still very much to learn with regard to technic, and there are weak points in the development both of the first and of the last movements. By the time that he wrote his second symphony he had made a great advance. The hand of Tchaikowsky, though evident enough in the first symphony, is still more evident here, and the writing is much more clear and compact. The second symphony made a tremendous success when it was played on Tuesday night, and it would be by no means surprising if it were to become as popular as the last three. Except for the brilliant performance of Tchaikowsky's first Piano Concerto given by Miss Adela Verne, the rest of the programs call for no comment. This young pianist goes on from strength to strength, and she is rapidly taking a place among the leading players of the day. Certainly such intellectuality, power and grip fall to the lot of very few lady pianists.

September 13, 1902.

With one exception the week at the opera has been devoted to repetitions. "Carmen," "Faust," "Lohengrin" and "Tannhäuser" have all been repeated with the original casts and they have attracted the same enormous audiences that the earlier performances drew. The single solitary exception was Benedict's dear old "Lily of Killarney," an opera which, though it was once immensely popular, now seems to have lost its charms, for the house was the worst of the week. The "Lily" indeed is now nothing but a relic of antiquity, a quaint medieval affair to which it is impossible to listen seriously. Many of the melodies are pretty enough, and they were admirably sung by Mme. Fanny Moody, Joseph O'Mara and Francis MacLennan. But the whole piece is so hopelessly melodramatic and the great scenes are so comically grandiose that it is impos-

sible to treat it seriously. The "Lily" is a sere and withered flower, and there is little chance of its reviving again. Next week the company makes one of its great efforts of the season by producing "Siegfried." If the orchestra can be brought up to the scratch there is no reason why the performance should not be a success. But the woodwind will need very careful attention.

It says a good deal for the musical enthusiasm of the Promenades on Tuesday evening that a very large audience was willing to stand through a program which included Brahms' Symphony in C minor and First Piano Concerto and Schubert's Third Symphony, besides a number of miscellaneous songs and orchestral pieces. The program, delightful as it was, was enough to give the most assimilative mind a bad attack of mental indigestion. Fortunately Schubert's symphony is short, light and brimming over with charming tunes, so that the program was not quite so serious a matter as it appeared at first sight. The performances were not quite so good as they might have been, and Brahms' symphony in particular was very rough in places. But, as a large part of the regular band was away at the Worcester Festival, this is not very surprising. The solo part in the concerto was very finely played indeed by Miss Adela Verne, who not only grappled with the technical difficulties with great success but also did ample justice to the intellectual side of the music.

The only other noteworthy events of the week at the Promenade concerts were the performance of Tchaikowsky's very beautiful though little known Polish Symphony on Wednesday and the piano playing of Miss Gertrude Peppercorn on Thursday. Her reading of the Schumann concerto was as full of poetry and power as is all the work of this very gifted young artist.

ZARATHUSTRA.

F. X. ARENS RETURNS TO THE CITY.

F. X. ARENS, the vocal teacher, has returned to the City. Although he reopened his studio, 261 West Fifty-fourth street, a week earlier than previously announced he found many pupils, old and new, awaiting him. Mr. Arens' booklet, "My Vocal Method," is in demand. Advance orders for his forthcoming book, "Twenty Lectures on Voice Culture and Vocal Pedagogy," are even now coming in from every part of the United States. The book will be quite unique, in that it addresses itself primarily to the vocal teacher. The following subjects are discussed at length therein:

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PARIS, SEPTEMBER 5, 1902

TO see ourselves as others see us is not only beneficial; it is frequently very interesting. Political, social or artistic problems, as looked at and solved by one foreign to the country where the difficulty arises, contain numerous phases which do not strike a native. The London correspondent of the Paris journal *Les Débats* has been giving his views on the permanent establishment in England of grand opera in English, the suitability of that language for singing purposes, and its proper pronunciation by vocalists. Some of his views and theories are more novel than scientific. He says: "I have had to write you on several occasions of the campaign made by a certain part of the English public, a portion of the press, and many of the English musical artists in favor of an English opera, which would give works in English by English and foreign composers, and interpreted by English singers."

"It is possible, of course, that in this campaign there may be a certain element of jealousy, and that certain English lyric artists notice with dissatisfaction that the grand season of opera is reserved for German, French and Italian singers. Should this be the case, it is somewhat ungrateful on their part, seeing that there are at present, and have been for a long time past, two opera companies composed for the greater part, although not entirely, of English artists, and these companies would be somewhat embarrassed if their repertory was limited to the works of British composers."

"Indeed, this repertory would be limited to the operas of Balfe, Wallace; to the only opera of Sullivan, and to several worthy but modest works of Cowen, McCunn, Bunting and Miss Smyth. English opera singers live then entirely, one may say, on the German, French and Italian repertory. Before one can speak then of a national opera, it is necessary to have national composers, and this is exactly what is lacking. Without doubt there are British born singers, and among them some in the very first rank of European lyric artists, but it is to be noticed that these great singers devote their services to foreign art. I may quote, in passing, Melba, Eames, Brema, &c. One may believe then that these artists would sing in English if there existed an English repertory, instead of singing, as at present, in German, French and Italian."

"This brings us to the question so often discussed. Is the English language a musical one, and can one sing in English?"

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the condition that it is sung to music written by English composers. Failing that, it is doubtful whether English is a musical language and if it adapts itself to compositions written to foreign libretti, particularly French or Italian.

"This is being demonstrated at the present time in London, where the Moody-Manners Opera Company is giving at Covent Garden a series of performances drawn from the ordinary repertory of the company. It is also constantly demonstrated in the provinces by the two companies spoken of before. This repertory is composed of German, French and Italian operas and a half dozen of English works, prominent among which are, of course, 'The Bohemian Girl' and 'Maritana.'

"This week 'Carmen' and 'Faust,' 'Il Trovatore,' 'Pagliacci' and 'Cavalleria Rusticana,' and 'Maritana' have been given, all in English, of course. One cannot help noticing that, translated, these works lose their value; they appear unfinished, and there is a constant antagonism between the music and the words. It is largely the fault of the translators, who often place a sombre vowel on a high note, or an accented syllable to an unaccented note, or vice versa, which compels the singer to frequently pronounce two syllables to one single note, whereby he often leaves one of them out. All this sounds abrupt and is very disagreeable to the ear.

"In English there are not enough vowels; the nasal ing recurs frequently, and as there is no final e mute (e muet) it is difficult to translate French opera books without changing the musical phrase.

"Take this simple phrase from Carmen: 'Parle-moi de ma mère.' In the English version this has been literally translated: 'Speak to me of my mother.' Sing this in English and you will see what becomes of the first and last notes, the last one particularly. The softened sound of the last syllable of the word mère disappears completely if the singer pronounces correctly the word mother. If he leaves the syllable out he becomes unintelligible. That is the dilemma; either one has to pronounce correctly and be understood, in which case the music will suffer, or to rob the word of a syllable and not be understood.

"A distinguished music critic said the other day of the performance of 'Carmen': 'I thought I was going to understand the work better, but I find that I do not understand it at all now it is sung in English.'

"The performance of 'Maritana,' English music to an English libretto, gave one an opportunity of comparing it with translated works. Here there is no clashing between the notes and the words; both go together very well.

"Translators of opera books generally limit themselves to the task of simply counting the syllables to be translated, instead of scanning them. It is time that the translating of lyric works should be intrusted to those who are at once literary men and musicians. One would then have translations which would probably not have the same value as the original text, but would at least not spoil the music. And it is also necessary that English singers should improve their diction. The greater part of English vocalists neglect absolutely this branch of their art. So long as they sing, they care very little if they are understood.

"In 'Maritana' very few of the performers seemed to care if they were intelligible. This proves that the education of English singers leaves much to be desired. The proof of this is that when a foreign artist sings in English, even with an accent, he is better understood than the English singers. M. B., for instance, a Polish tenor, who sings in English opera, and Madame M.—are better understood than the English singers, as are also those English artists who have studied singing abroad.

"These facts prove two things. First of all, that English opera, when there are neither English composers nor librettists, no English school of singing where they are taught how to pronounce while learning to sing, is for the moment a chimera. Also, that in order to be acceptable opera in English has need of well translated libretti and of

singers who do not disdain being understood, so as not to render necessary the constant recurrence to the book in order to understand what the piece is about. Every evening at Covent Garden the English audiences have their eyes on their books and only look at the stage from time to time, accompanying the singers by a rustling of pages turned with an ensemble quite remarkable.

"For a long period yet those English who care for good music well sung will prefer the Franco-Italian-German opera season to the one in English. As for English opera it will be time enough to speak of it when it exists. This will concern the next generation."

Without going into detail, this article, written in a bright, clever but somewhat sarcastic style, contains many inaccuracies. For instance, the English speaking singers who devote themselves to foreign opera, do so because of the much larger field that exists for their talent, not on account of the paucity of the English repertory only. To those who sing French and Italian, for instance, there are all the theatres for opera in France, Italy, Spain, Greece, Russia, and a season each in London and New York. That opera should be sung in the language of the country in which it is given no sane or unprejudiced person will even dispute; but if not, then have a common language for all countries, so far as opera is concerned. Then the reproach that the English repertory scarcely exists is unnecessary, seeing that it is simply a question of supply and demand. Why should composers write operas in English when there are no theatres to give them in, and that English opera has to depend almost exclusively on translations applies also to other countries, although, of course, in not nearly so large a degree. Translations are frequently performed at the Paris Opéra and Opéra Comique, because, being subsidized houses, the performances have to be in the language of the country. The only exception, I believe, ever made was when Tamagno sang at the Opéra several times. France borrows lyric works from Germany and Italy, just as those countries in return produce translations of French works. Opera composers could be found in both England and America were there a demand for their works instead of, as is the case with lyric drama, those of Continental theatres.

The argument that English is only a good language to sing in when set to music by English composers is silly. What he means is that foreign composers do not take the trouble to understand the genius of the language. His illustration from "Carmen" is nonsense, as in the phrase of Don José in the duet with Michaela—"Parle-moi de ma mère" (speak to me of my mother)—the accents are the same in both languages. The confusion that the writer of the article in *Les Débats* makes on the final e mute in the word mère, which is pronounced in singing, and so has two syllables to the two notes, just as in the translation mother, proves that he does not know English. That translations suffer, when compared with the original, all will agree; as also that musical works set to words should be translated by persons with a knowledge of music. But I am inclined to believe that in attempting to prove that two artists of foreign birth were more intelligible when

singing English than their native born colleagues, he thinks that because he—a Frenchman—understood them, everybody else did. It may be, as he says, that in England diction is not considered an essential part of a singer's training. I cannot tell. I certainly remember about a couple of years ago to have heard several performances by this company, "Carmen," "Trovatore," "La Juive," "Lohengrin," &c., and was struck by the singular completeness of their presentation on the stage and in the orchestra. Neither did I find it necessary to keep my eyes on the libretto in order, as he says, to understand what it is all about. But perhaps I may be more familiar with the works and the language in which they were sung than he is. His idea that the final ing of many English words is a nasal sound proves his Gallic origin and unfamiliarity with English pronunciation.

The direction of the Opéra was sorely tried last week. The opera announced was "Faust," and the Shah of Persia, who is visiting Paris, had announced his intention of being present. But, as if by fatality, all the tenors seemed to be suddenly taken ill, and it is as impossible to give "Faust" without a tenor as to perform "Hamlet" without a Prince of Denmark. First Vaguet sent word that he could not appear, then Rousselière, then Affre. So the Paris Grand Opéra had the experience of giving Gounod's opera with a tenor, Dubois, who had never even rehearsed the role. Dubois is the young man who took a first prize at the Conservatoire last year, sang a couple of times in "L'Africaine," and that was all. He acquitted himself excellently and was warmly congratulated for his interpretation, as well as his coolness and courage.

After the production of "Faust" a prominent critic exclaimed: "Poor Gounod; that thing will never see ten performances." *Le Monde Artiste* says, in speaking of the earliest criticisms of this opera, that the composer was reproached with the "absence of unity and logic of his ideas, the length of the recitatives and the too persistent intention of avoiding all forms consecrated by the genius of masters. 'Faust' was for Fétis one of the best productions of the French school, but after saying that the Soldiers' Chorus in the fourth act was very remarkable, he adds, 'Unfortunately inspiration ceases after this number and completely abandons the composer when the more sombre part of the drama begins. Decidedly the brain of the poor author of "Faust" was quite tired. When Gounod wishes power he only gives us noise. The "Duel Trio," the number which follows the scene of Mephistopheles with Marguerite in the church and the final trio in the prison scene are all failures. So is the scene of the Brocken, with the exception of Faust's drinking song!' But all this is nothing to the exclamation of Théophile Gautier, as reported by the brothers de Goncourt: "In music at present everybody is afflicted with Gluckism to the last degree. Everything is loud and very slow, as if we were returning to plain chant. This Gounod is simply an ass."

In spite of the above criticisms Gounod's "Faust" was performed last week for the 1,249th time in Paris.

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American Study Abroad.

By Arthur J. Hubbard.

MILAN, ITALY, AUGUST 31, 1902.

Editors The Musical Courier:

KNOWING so well your hearty interest in the welfare and success of the American student of singing, and the extraordinary efforts you have made in their behalf, and believing that the result of my observations this summer may be of some use, I make bold to send you, in as short a space as possible, some conclusions based on these observations. I have interviewed teachers and pupils, and have worked assiduously to arrive at a knowledge of the true conditions of affairs, as they bear on the interests of American students of singing.

The sooner the falsity of the popular superstition that miracles are performed over here is made convincing the better; but I fear that it will be a long time before the great army of ambitious young singers will discard the fallacious idea that here ugly voices are made beautiful, limited intellects enlarged and sharpened, and that the temperament of the clod is, by the magic power of some famous teacher, changed to the most poetic, the most dramatic, &c.

The only miracle that is worked in that connection is the complete hoodwinking of American pupils, which is done to such an extent as to seem truly miraculous. You have told the readers of THE MUSICAL COURIER many times, with great clearness and force, of the enormous disproportion between the number of those who succeed in any degree, and those who fail miserably—too often breaking their hearts with disappointment and chagrin, and also too often impairing a fortune to a pitiful extent. It seems to me that this tremendous proportion of failures could be greatly reduced if people would use a little common sense, and before committing themselves to a course which will inevitably use up a large amount of time and money, learn something of what natural advantages one must possess in order to succeed, and also something of the conditions in Europe that must be encountered.

I thoroughly believe that there is no necessity for any American to leave his own country to seek instruction in any branch of musical study save one; that as high a plane of excellence can be attained at home as abroad, in all branches of musical art except that of operatic singing.

It is obvious that if one is to sing in opera, one must go where opera is, that constant observation may be possible, and that a debut may be secured when one is ready. But the fact should be considered that not one in a hundred who come here with the expectation of becoming successful operatic artists have the slightest excuse for such expectation. Moreover, no one should start on a period of study here with such expectation until the fact of a good prospect of success is indisputably established. How can this fact be satisfactorily established?

Do not trust to the opinions of your friends. People are too kindly, too polite, or too politic to tell you that your voice may be good enough for this or that, but that its capacities are too limited to admit of an operatic success. And besides, in ninety-nine cases out of a hundred the judg-

ment of friends and acquaintances is totally inadequate to decide such a question.

It would seldom do to rely upon the judgment of your present vocal instructor. It is among the possibilities that even he might be mistaken, and moreover he might think it necessary to "back up" some of the fine things he has already said of you and your possibilities. No! I should say, trust the great American public partly, and for the rest try to reason the matter out from cause to effect logically and without prejudice, taking into account what you have and putting over against that what you have not, and must have, in order to succeed. Get your balance, see which side it is on, weigh well the possibilities of acquiring what is necessary, trusting to work and common sense, and not to any miracle working nonsense. Then if you are positive that you have the material of which operatic successes are made, go to work and be assured that nothing but work, self denying, incessant work and thought will bring success. You cannot combine pursuit of pleasure with it; everything must give way to the one object, or, no matter what talent, ability, or excellence of vocal advantages you may have, failure will result. Of the requirements that one should possess in order to be encouraged to enter the lists of operatic aspirants, here are a few simple and, it seems to me, obvious ones, but which seem scarcely to have been considered by the majority of those expecting to succeed.

If you are a soprano you must have a voice of exceptional purity, quality and extension. Whether the voice be of the dramatic, coloratura or of middle character, it should extend with ease from A below the staff to the C above. Every note should not only be of good but of exceptionally beautiful quality, and the power should be sufficient throughout to produce the effect demanded in a large theatre, remembering that the effect must be made to carry over a large and sonorous orchestra. You will see by this that the voice must be thoroughly poised and developed before you can decide whether or not you have reason to anticipate success in opera.

This can be done as a general thing, in my opinion, better at home than anywhere else, and should be done there as a general thing in order to be safe from the danger of being ruined here.

What do I mean by poised? Well, it will be pretty well poised, or placed, if it has the qualities above enumerated, and if you have in addition a command of the "messa di voce," that is to say, if you can attack every tone throughout the compass pianissimo, swell it gradually to its fullness of power, and again gradually diminish to the point of attack, all without a break, hitch or change in color or quality, keeping a resonance and quality whether pianissimo or forte that will carry satisfactorily to fill a large theatre and make the words thoroughly understood in every place and keeping every tone pure and beautiful.

The same may be said of the contralto, excepting that this voice, in order to fulfill the requirements, must have the depth and breadth of the true contralto, with the facility of the mezzo soprano on the high notes. The operatic

contralto must have a solid, easy and telling voice from G below to the B flat above the staff. If you have all this, it goes for nearly nothing unless you have personal beauty, both of form and feature; moreover you must have intelligence and industry enough to enable you to succeed in almost anything; you must be naturally graceful in your movements, and above all you must have the theatrical temperament, a cast iron will and good health. If you will ask the great American public by repeated appearances in concert, comic and English opera, &c., if you do or do not possess these qualities and use logical judgment in considering the verdict, you may safely arrive at the point of deciding whether or not it would be well to spend several years of your life and some thousands of dollars in preparing for a career in grand opera.

The best authorities in Europe declare that the number of really fine artists decreases every year. There are many fine voices, and many artists who interpret the music of their roles and portray their characters in an artistic and effective way. But the number is limited of those who use the voice wisely, safely and as well as nature has given the capacity for doing. Now it is conceded that the performances at the Paris Opéra are the most perfectly complete in the world, and certainly neither pains nor expense are spared in the effort to make them so. A subvention of nearly a quarter of a million of dollars annually makes this possible. I believe there are over 1,200 names on the salary list of this theatre. Every detail of everyone's work is carefully considered, and certainly the performances are a wonder of completeness. Nevertheless, it is not too much to say that even a fairly well placed voice is an exception, and a proof of this is the fact that in most instances a ten years' career is sufficient to eliminate pretty nearly all the natural beauty that the voice may have had in the beginning. Judging from the best examples of what is produced by the National Conservatoire and from those artists who find their way to this stage from private studios in Paris, the conclusion is inevitable to me that everything else is well taught except the art of producing tone, the art of posing the voice in such a way that it is always beautiful throughout its entire compass, colored properly according to the sentiment to be expressed, effective without undue strain, and in such a manner that it may be preserved for a career to extend much longer than the ridiculously short time above indicated. It seems incongruous to see on the stage a woman, young and beautiful, whose voice sounds like that of a woman of sixty. And when we know that the voice only a few years ago was full of natural beauty, and that there is no excuse of illness or other trouble to account for the deterioration, we conclude positively that it must have been brought about by unscientific and inartistic use of the organ, particularly as in every performance she is detected in the commission of vocal sins that inevitably bring their punishment with them.

This is not in an isolated instance; in fact, it is too nearly the general condition. Paris is now considered to be the centre of operatic excellence, and yet most of the best operatic artists have voices which sound old, tremulous, and on the high notes "squawky" and generally unsatisfactory, although for the most part they have been of good natural quality. Conditions in other capitals are no better, generally worse.

These facts, and the condition of many of the pupils I have met, compel me to conclude that, while all else, interpretation, mise en scène, &c., are well taught, there is a terrible lack, and it should be to American pupils particularly a terrifying lack, of teachers who are capable of properly training the voice. There are plenty of musicians of

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good taste, but a painful lack of those who thoroughly understand how to teach vocal technic. As the voice is an instrument so sensitive as to be easily harmed, and of which so much of fine effect is demanded, it is obvious that its technic should be as carefully and justly taught as that of the piano or violin. But the fact is that here in Europe, I believe that the American girl who is justified in for the most part entrusted to either instrumental performers who at best have made no more than a casual observation of vocal technic, or to old broken down or otherwise incompetent artists, who have never considered any voice seriously except their own, and in many instances who have themselves been but indifferently taught.

These are the facts as I find them. Notwithstanding these things, the difficulties of language, the jealousy of and the prejudices against Americans, which obtain here in Europe, I believe that the American girl who is justified in seeking an operatic career has a splendid chance of success. It would be wise to have acquired a fair working knowledge of the language of the country to which she intends to go, or she is sure to be more or less imposed upon.

I would not be understood by the foregoing to say that it is impossible to find in Europe a teacher who is capable of developing American voices. That would be far from true, but I do say that in my opinion the work can usually be better and more safely done at home, for the reason that the majority of European teachers of whom we hear most are simply coaches, who are not always safe at that, as they are too apt ignorantly to meddle with vocal technic and bring trouble.

Some of the greatest reputations have been gained at the expense of teachers in America and other countries far from the so called centre of art, of whom the world never hears, but who have furnished these teachers with beautiful, well trained voices, which after a little coaching have been launched in the career, have been successful, and have ever after been known as the product of the teacher who has really had the least to do with their development.

Of course this is misleading to most pupils who seek training on this side, as they seldom have any means of learning these facts. I could write a month and still not have finished if I were to tell of the pathetic, even tragic experiences of pupils I have met and have learned about this summer. And it is a lamentable fact that many of the most deplorable cases of disappointment and ruin have occurred where pupils have been studying in the best known studios. Reputations are often earned by honest, hard work, and sometimes by the judicious and I may say pernicious use of "réclame."

Right here I want to register a protest against the criminal conduct of some of the most noted artists, whose advice and direction have been sought by American pupils. Untold harm has resulted from their unworthy silence in some instances, and in others by their wilfully criminal misrepresentation. Pupils in great numbers have, through their influence, been induced to place themselves with teachers who are known at least on this side to be dangerous charlatans, and with most painful results.

Conduct so unworthy of their great art is almost inconceivable and cannot be too strongly condemned.

I am told that in Paris and in the provinces of France there is a tacit understanding among the managers that there is no use in giving an audition to the pupils of three different teachers, whose names are perhaps the most familiar in America, and that they are almost always turned down without being heard. I am also told that medical throat specialists in Paris have named a certain throat trouble among singers, "the ——— throat," thus honor-

ing one of these three well known teachers. Thank heaven they are not all of this class! There are many conscientious, enthusiastic and capable teachers in Paris and in other capitals, whom to meet is a stimulus and help to any American singer or teacher, capable in different ways. Many are good musicians, full of temperament and of excellent taste, but are capable only in a general way, good coaches, &c., not really, capable specialists in vocal technic, but who are excellent guides for singers who have a mastery of the details of technic.

Of the teachers I have met, and of whom I can speak from personal acquaintance and knowledge of their work, I prefer among Paris teachers M. Haslam, a thorough musician, who for many years was director of orchestra in opera houses, who has known most of the best singers of the last twenty-five years, an indefatigable student, of prodigious memory, exquisite taste, great enthusiasm, of great attainment and unimpeachable honesty, who is really a reliable teacher of vocal technic and who is also just as reliable in matters of interpretation.

In Italy, Maestro Vannini in Florence is justly popular, combining personal qualities of the highest and best order with a knowledge of technic and tasteful interpretation far above what is usually found.

Isidore Braggiotti, also in Florence, is a teacher who is attracting much attention. An American of mixed Latin and Northern blood, educated for the most part on the continent of Europe. Having a tenor voice of excellent quality and extension, and possessing an ardent musical temperament, he has made singing his hobby. Of independent means he lives in an enormous villa outside of Florence, where he says that he thoroughly enjoys a life of "dolce far niente." But it is not so very "far niente" after all, for his counsel has been sought to such an extent that he has been compelled in sheer self defense to put his work on a professional basis. Naturally a man in his position will take only such pupils as interest him. Those who have been accepted are greatly pleased with his work, as he is most enthusiastic and painstaking. Having command of four languages, and being a man of exceptionally attractive personality, he has had the advantage of intimate association with the best composers and singers of the last fifteen years. And being of a studious nature, he has gained greatly by these associations, and is today a man of broad and comprehensive musical knowledge.

I have met here in Milan Signor Blasco, a teacher who also appeals to me strongly. Formerly he was a tenor of much renown, who is remembered as having been one of the best, and who made a notable career. He was a pupil of the famous master of the old school, Felice Romani, who was the teacher of Adelaide Phillips and many other artists of that day. I have heard his lessons and discussed with him his methods of teaching, and find him to be of the real old school of this country, the exponents of which are becoming deplorably rare. He is a man of seventy, but still full of physical and mental vigor. Among the lessons I heard him give I was most interested in two given to Bennett Challiss, who was, up to ten months ago, a pupil of that sterling teacher Karleton Hackett, of Chicago. With a baritone voice which no adjective except glorious can describe, he came to Signor Blasco, who took up the work exactly where Mr. Hackett left it and continued it so well that in ten months he has a repertory of nine grand opera parts, has already sung a summer season in Monza successfully, and leaves Milan tomorrow for an engagement at Alessandria, Lombardy.

I made a journey of thirteen hours to Comacchio to

hear a performance of "La Traviata," where Miss Marcia Craft, or Marcella Cratti, as she is known here, is singing the title role. I was interested, because she is an American girl, and also because she was a pupil of a friend whose memory I shall always revere and hold sacred, Charles R. Adams, who for so many years held such an honored position as a teacher in Boston. Miss Craft was a successful church and concert singer before she came to Italy. I was amply repaid for the tedious journey, the performance on the whole proving excellent and Miss Craft's work most successful vocally, and her portrayal of this most difficult character extraordinarily effective and tasteful for one so young in the profession.

Most sincerely yours,

ARTHUR J. HUBBARD.

VITTORIO CARPI'S WORK.

At the new vocal studio of M. Vittorio Carpi, 572 Park avenue, a number of his professional and private pupils have resumed their lessons, and new ones will begin this week. Signor Carpi points with the successful teacher's honest pride to the pupils who so early in the season have secured good engagements.

Albert J. Wallerstedt, baritone, who has just closed a successful engagement with the Summer Opera Company at Fitchburg, Mass., has been engaged by J. E. Fisher for the part of Albercorde in the Eastern "Florodora" Company.

Frank Rusheworth, tenor, achieved great success at the Dearborn Theatre, in Chicago, in the role of Henrico in "The Storks."

Miss Margaret McKinney, soprano, has been very successful at the Studebaker Theatre in Chicago in "King Dodo."

Mrs. Stanilawa de Michalska, soprano, has been engaged for the coming grand opera season at the Liceo Theatre in Barcelona, Spain.

Miss Winnie Titus, soprano, who sang with a great success in her recent Western tour, will appear in concert in the Eastern cities during the season, under the management of Loudon G. Charlton.

Miss Edna Bronson, soprano, has been engaged to sing a prominent part in "Foxy Quiller" under management of Ben Sterne.

Miss Geraldine Fadget Watrous, soprano, is another Carpi pupil who will sing in opera. She has been engaged by the Castle Square Opera Company. F. H. Burton, baritone, has signed a contract with F. L. Perley for a good part in the "Chaperon" Company.

A Musical Dinner.

CHRISTIE MACDONALD (Mrs. Jefferson), Mr. Gordon and Albert Miltenberg, the pianist, were among a few friends who were entertained by Stephen Roche at a dinner given in honor of Mrs. Barry, formerly Lady James, of London. The dinner was given at Mr. Roche's beautiful apartments on West Fifty-seventh street, and the impromptu musical program furnished by Miss MacDonald, Mr. Miltenberg and Mr. Gordon was thoroughly enjoyed.

BERN. BOEKELMAN.—Bern. Boekelman will resume his teaching at his new residence studio, 53 West Ninety-second street, October 1. His days at that address will be Thursdays, Fridays and Saturdays.

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Boston Music Notes.



Boston, Mass., September 20, 1902.

H. Carleton Slack has returned to the city for the season and opened his studio. As usual his time will be fully occupied, in fact he will have one or two assistants this year who will teach those to whom Mr. Slack will not have the time to give his personal attention. As a representative teacher of the Sbriglia method Mr. Slack holds a high position in the music world.

H. G. Tucker is busy with plans for the Boston Singing Club. He means to make this season one of great interest in the special choice of the older works represented. Boston is indebted to Mr. Tucker for first representations of a number of works.

Miss Charlotte Grosvenor has been engaged as the soprano for Harvard Church, Brookline.

Miss Edith F. Torrey announced the opening of her teaching season at her studio on Huntington avenue for September 17. She receives applicants for lessons in singing on Wednesdays and Saturdays until October 31; after that date every day except Tuesdays and Fridays, when she teaches at Wellesley College.

The score of the Requiem which Mr. Henschel completed last February has been seen by a number of people in this city and elsewhere, who predict that it will attract much attention when produced.

Felix Fox returned from Europe last week. He spent the summer with his former teacher, Isidore Phillips, in Paris. Mr. Fox has brought back plenty of new material for the recitals he is planning to give in this and other cities.

Frank Hastings Hyatt is back in Boston and will continue his studies with some of our best teachers. Mr. Hyatt is a promising young pianist and organist, and during the past season came prominently before the public with his vocal compositions.

Horatio W. Parker, professor of music at Yale, and perhaps the most successful of Boston composers, has received this summer the degree of Mus. Doc., honoris causa, from Cambridge University, England, and this week conducts there his "Saint Christopher" in the Three Choirs Festival at Worcester. The work will be repeated in Bristol next month, after which he is to sail for home. Among his recent work is a concerto for the organ and orchestra, which he will play with the Symphony Orchestra in Boston, and the Thomas Orchestra in Chicago the coming winter. The Paderewski prize composition, "A Star Song," will be given several times in England this season.

The Maine music festivals will be held in Bangor on October 2, 3 and 4, and in Portland on the 6th, 7th and 8th.

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Mr. Chapman, the director, will previously manage a festival at St. John, N. B., and later do as much for Manchester, N. H., and Burlington, Vt.

Theodore Schroeder, baritone, has returned to the city after a two months' vacation, and has opened his studio with a large class of pupils, some of whom have exceptionally fine voices. Mr. Schroeder holds a prominent place in the musical world for his fine voice and artistic interpretations.

Mrs. Anne Gilbreth Cross received pupils at her studio in the Pierce Building on September 15.

Arthur Beresford is settled in his new studio at Huntington Chambers, where he is already receiving pupils, many of those who studied with him last season having resumed lessons. Mr. Beresford is one of the best known of Boston's singers, his engagements during the season extending all over the country. He has already booked a number of concerts, some of them as far ahead as May and June of next year.

Miss Helen Henschel made her first public appearance in this country at Beverly Farms on the 18th in a concert for the benefit of Hampton Institute. Miss Smith, violinist, assisted.

Stephen Townsend is among the teachers who have returned to the city and resumed teaching.

A concert for charity was given at Mrs. George Lee's residence, Beverly Farms, last week. Among those who participated were Miss Alice Robbins Cole, John Codman and Alfred de Voto.

Mr. and Mrs. Saar Return.

LOUIS V. SAAR, Mrs. Saar and their family arrived home last Tuesday (September 16) on the steamer Moltke. They passed most of their time abroad at the country place of Mr. Saar's parents, near Lindau, Lac de Constance, and also paid visits to Munich and the Tyrol. In the Tyrol, the Saars spent a week with Leo Schulz and his family and other New York friends, but missed the visit of Mr. and Mrs. Richard Burmeister. In Munich, Mr. Saar witnessed a performance of "Tristan and Isolde" at the Prince Regent Theatre, and while in that city met the composer Thuille, the pianist Stavenhagen and other musical folk. Under the parental roof near Lindau Mr. Saar composed a new sonata for 'cello and piano, and completed a quartet for piano and strings. The quartet will be played in New York during the season.

Mr. Saar has resumed his teaching at his studio, 98 Fifth avenue. His days there are Wednesday and Saturday. Reception hours for applicants on those days are from 2 to 3 p. m.

Peabody Institute Conservatory of Music.

BALTIMORE, September 20, 1902.

ALFRED COWELL GOODWIN, recently added to the Peabody Conservatory staff as a teacher of piano, is an Englishman by birth. After graduating at the Leipzig Conservatory, he studied for two years with Leschetizky, and holds from him a personally written testimonial recommending him as player and teacher.

He spent two years in England concertizing and teaching, and holds the Class A diploma of the Royal Academy of Music, London. He has had three years' experience of teaching in America, where he has met with great success.

Music in Brooklyn.

THOSE who compare the Brooklyn Institute music prospectus for this year with those of former seasons marvel at the difference in space and the limited number of names published therein. Experience has taught the men who conduct the Institute concerts that they cannot depend upon the throats of singers and the emergencies likely to disturb the sensitive musical temperament; hence the Institute starts in this year to engage its artists from month to month, and not in advance of the season as heretofore. The new plan is decidedly the better one.

The music hall problem has reached the point where it threatens the annihilation of music in Brooklyn. If anyone doubts this statement, let him go to the office of the Brooklyn Institute and interview Franklin W. Hooper, the director. As the writer has for years maintained, the Academy of Music is unfit for high class concerts, and even this shabby auditorium will not be available for all the concerts which the Institute hoped to give this season. In referring to the difficulty in securing dates Mr. Hooper said to the writer last Thursday:

"We tried to rent the Academy of Music for a recital by Madame Schumann-Heink in December, but there was none open to us."

With the exception of the concert which the Boston Symphony Orchestra gives at the Academy of Music, Friday evening, December 12, there will be no concerts or recitals given there during the month, for the building has been engaged by show managers and by local charities for fairs. In November the building will be used for political meetings and for performances by traveling theatrical troupes. Had the Institute not secured the Boston Symphony dates last spring for this season, it would have been necessary to cut Brooklyn off from the itinerary of the matchless orchestra.


Association Hall, where the Institute gives its chamber music concerts and minor recitals, would disgrace a city of the third or fourth class. The hall is in the building of the Brooklyn Y. M. C. A. The executive offices of the Institute are also in the building. The structure is like almost everything in Brooklyn, a cheap affair, wholly inadequate to the needs of those for whom it was designed. When are some of the wealthy people in Brooklyn going to wake up and look at the situation as it is? The optimists continue to hope for the coming of a Peabody or a Ruskin.

The Arion Singing Society opened the season at its clubhouse with an entertainment last Sunday evening.

Wissner Hall will be reopened next month with a piano recital. The artist will be announced later.

Michael Banner's Milwaukee Debut.

MICHAEL BANNER, the celebrated American violinist, will make his first appearance in America after an absence of over five years, in Milwaukee, at Pabst Theatre on Monday night, November 3. Great interest is centered in his debut, and a number of Chicagoans will go to Milwaukee to hear him.



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CINCINNATI September 30, 1902.

IN the death of William Howard Neff a familiar and dignified figure was removed from the personnel of the College of Music. Mr. Neff for many years was the assistant treasurer of this institution. He belonged to the old type of Christian gentlemen—dignified and courtly, yet affable and sincere in his manner.

His funeral took place from the Second Presbyterian Church this morning and was largely attended by the faculty and students of the College of Music. The faculty and board of trustees each sent a floral piece in remembrance. The active pallbearers, all from the College of Music, were Dr. N. J. Elsenheimer, Romeo Gorno, Carl Gantvoort, William Scully, J. Wesley Hubbell and Edward T. Delaney. A. J. Gantvoort represented the College of Music as one of the honorary pallbearers. The music during the simple and solemn services was in charge of W. S. Sterling, dean of the faculty, who also presided at the organ. A quartet from the College of Music sang the three favorite hymns of the deceased—"Jesus, Lover of My Soul," "I Heard the Voice of Jesus Say," and "Abide With Me." The quartet was made up of the following voices: Miss Gertrude Zimmer, soprano; H. B. Taafe, tenor; Miss Clara Dieckelman, E. A. Jahn. At the close of the service, by request of the family, Professor Sterling played the "Marche Funebre" of Chopin. The interment was at Spring Grove Cemetery.

The Gibson House, one of the first class hotels in this city, has introduced a novelty by way of string quartet music for the delectation of its guests. It is furnished by the Prof. S. A. Waas String Quartet. The regular hotel guests are regaled at dinner from 6 to 8 o'clock and the after theatre parties from 10:30 to 12:30 o'clock.

Neat cards are out announcing the sixth season of the American Mandolin Club and String Orchestra, of Cincinnati, under the direction of A. J. Tuxworth.

Signor Albino Gorno returned rested and refreshed after a vacation spent on beautiful Lake Como and Lake Maggiore, in Northern Italy. Signor Gorno's predilection for mountain scenery led him frequently to take long excursions through the lower Alps in quest of fine views from some advantageous high point.

After being on Lake Maggiore for some time he discovered that Eugen d'Albert, the famous pianist, whom he knows personally very well, was living near in a beautiful place on the same lake. Meeting him one day at his villa, Signor Gorno had a long chat with him about musical affairs in America, but felt some disappointment when d'Albert stated, contrary to paper news, that he would not come to America this year, as he had not made any final arrangement.

When passing Naples, en route to America, Signor

Gorno had the chance to hear and enjoy a new opera by Giordani, a young rising Neapolitan composer.

The voyage to America was made in company of a number of Cincinnati musicians, and the long journey of sixteen days on the steamer was robbed of its tediousness by their pleasant intercourse. Signor Gorno found on his return to the college a regiment of pupils awaiting examination, all eager to begin their studies under his tutelage. Several short vocal compositions were completed this summer, and will probably be performed this winter.

Henry Ditzel, after four years in Germany, where he studied under the best masters, has returned to Dayton (Ohio), where he will be busy in the pursuit of his profession. He returned home with the highest recommendations from the eminent Russian pianist, teacher and composer, Jedliczka, of whom he was a pupil. He also studied under Boise, the famous teacher of harmony, who, though an American, won distinction as a composer abroad.

J. A. HOMAN.

Scherhey and One of His Pupils.

M. J. SCHERHEY has returned from White Lake, where he and Mrs. Scherhey passed the summer. Mr. Scherhey has resumed his teaching at his studio, 780 Park avenue.

Miss Mary Jordan Baker, a pupil of Mr. Scherhey, sang with success at a concert given last month at the Fort Griswold House, Eastern Point, Conn. Miss Baker is a soprano and her singing is notable for both sweetness and distinction. Her program numbers at the concert were "Deis," by Bohm, and "Mignon," by Guy d'Hardelot. Miss Baker's singing and appearance were voted one of the successes of the afternoon. The concert was given for the benefit of Latham Memorial Park and Reading Room in Groton Village, Conn. The patronesses were fashionable and wealthy women—Mrs. Benjamin Holdich Yard, Mrs. Frederick de Funiak, Mrs. Seneca D. Powell, Mrs. Nathaniel Shipman, Mrs. George G. Williams, Mrs. Martin F. Plant, Mrs. Sidney G. Harts-horne and Mrs. Louis R. Cheney.

Whitney Tew.

WHITNEY TEW, who has been spending his vacation at his country home on Lake Chautauqua, will sail from New York October 7 on the Kaiser Wilhelm der Grosse. Mr. Tew has been engaged by Manager N. Vert for a long tour through the provinces of Great Britain, and when he finishes that tour will return to the United States. Already there have been booked for him many important oratorio and recital engagements. Mr. Tew's business, both in Europe and America, is now controlled by N. Vert, who has under his exclusive management a number of other distinguished artists. Among those engaged by Mr. Vert for his autumn tour are Mme. Alice Estey, soprano; Gregory Hast, tenor; Joseph Holman, violoncellist, and Louis Pecska, the Hungarian violinist.

HOCHMAN SAILS OCTOBER 21.—Arthur Hochman, the pianist, will sail from Bremen on the steamer Kaiser Wilhelm der Grosse, October 21. He will play first in New York and Brooklyn, and then start on his Western tour. During the summer abroad young Hochman worked up a new repertory.

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MUSICAL CLUBS.

A new choral society will soon be organized in Williamsport, Pa.

The Pottsville (Pa.) Choral Union and the Apollo Club, of that city, both have planned for good programs this season.

The Mendelssohn Union, of Orange, N. J., of which Arthur Mees is the conductor, will present Berlioz's "Damnation of Faust," at the first concert this autumn.

Mrs. C. P. Taggart acted as hostess at the first autumn reunion of the Wednesday Morning Musical Club, of New Castle, Pa., held in the lecture room of the First Presbyterian Church, New Castle.

The Utica (N. Y.) Maennerchor will dedicate its new clubhouse the end of October. The committee for the event includes the following members: William Kuehnling, Carl Bendix, Jacob Erhardt, Chris. Freymueller, Prof. H. Breitenbach, Charles Walker and J. C. Schreiber.

Mr. and Mrs. Bowker, of 237 Cottage street, Middletown, N. Y., entertained twenty members of the Middletown Euterpean Club, Friday evening, September 12. The musical program was contributed by Miss Luquer, pianist, and the men's glee club.

The Clara Schumann Club, of Findlay, Ohio, held the reorganization meeting in the early part of September. Hereafter the dues of the associate members will be \$2 a year, and the active members will endeavor to interest more musical women in the club.

The new prospectus of the Cynthiana (Ky.) Musical Club is neatly printed and bound in the artistic tint called café au lait in the world of fashion. The club was organized March, 1899, and entered the Kentucky Federation of Women's Clubs in November of the same year. In 1900 the club was admitted to the National Federation of Musical Clubs. The officers include: President, Miss Sallie V. Ashbrook; vice-president, Miss Lena Walters; secretary, Mrs. C. A. Leonard; treasurer, Mrs. Walter L. Northcutt. The membership list follows: Mrs. E. W. Bramble, Mrs. W. S. Cason, Mrs. P. R. Curle, Mrs. J. C. Dedman, Mrs. E. R. Hutchings, Mrs. Orie Lebus, Mrs.

C. A. Leonard, Mrs. Walter Lee Northcutt, Miss Lucie W. Allen, Miss Sallie V. Ashbrook, Miss Orrie Barnhard, Miss Florence Cox, Miss Carrie Fitzwater, Miss Sidney Haviland, Miss Ida Land, Miss Minerva Rees, Miss Maude B. Smith, Miss Lena Walters, Miss Frances Whaley.

The club meets fortnightly, and most significant in the announcements for this year are the programs devoted to American music and musicians. The first meeting of the autumn will be held October 7.

Virginia Bailie.

MISS VIRGINIA BAILIE, who has returned from her summer sojourn, will be at her studio in Carnegie Hall, No. 1202, after October 1. During her vacation Miss Bailie gave a piano recital in Marshall, Mich., on August 5, with the following program:

Gavotte	Bach-Saint-Saëns
Intermezzo	Brahms
Cracovienne	Paderewski
Three Preludes	Heller
Harlequin	Loomis
A Summer Night	Goring-Thomas
Etude (En Automne)	Moszkowski
Arabesque	Schumann
Novallette	Schumann
Gypsy Love Song	Herbert
Two Etudes	Chopin
Nocturne in D flat major	Chopin
Ballade, G minor	Chopin

The press notices of Marshall papers are very complimentary.

Pugno's New York Debut.

TUESDAY evening, October 21, is to be the opening of the concert season in this city, and the event will bring the eminent French piano virtuoso, Raoul Pugno, assisted by Walter Damrosch and his orchestra, in Carnegie Hall. On this occasion Pugno is to play the Mozart Concerto in E flat and the Grieg Concerto in A minor. Manager Henry Wolfsohn announces the closing of four new dates for Pugno since last Monday morning.

MUSICAL PEOPLE.

Mrs. Gertrude Anderson has engaged artists of international repute for the series of four concerts to be given at Trenton, N. J., during the season under her direction.

Miss Florence Dingley gave a musicale earlier in the month at her home, 291 Court street, Auburn, Me., in honor of three successful singers—Mr. and Mrs. John Dennis Mehan and Gwilym Miles.

M. E. Christopherson has sent out elaborate circulars regarding the music festival to be held in Sanpete, near Salt Lake City, Utah, next December. Mr. Christopherson resides at Mt. Pleasant, Utah.

Harold Stewart Briggs, the pianist, known to many New Yorkers through his accompanying at the Francis Fisher Powers studio recitals, played during the summer months at concerts and recitals in the West.

Little Marguerite Siemers, the eight year old daughter of Robert J. Siemers, of Morton, near Chester, Pa., is already attracting attention as a pianist. The child, it is stated, began her musical studies before she was five years old.

Miss Jeanne Clerihew, solo soprano in the choir of the North Reformed Church at Newark, N. J., gave a song recital September 5 at Dansville, N. Y., at which she was assisted by Miss Dougherty, reader, and Mr. Spencer, baritone.

Abel R. Taylor, of Bordentown, N. J., gave an organ recital at the Central M. E. Church, Trenton, N. J., on Thursday evening, September 11. The choir of the church and Mrs. Carolyn Barber-Biddle, soprano, and George Kunzi, tenor, as soloists, assisted in a good program.

George D. Haage has returned to his home in Reading, Pa., after completing at Dresden, Germany, a four years'

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course of study. Mr. Haage is a pianist, and in October he will give a recital at his home, at which he will be assisted by William Grab, a baritone from New Haven, Conn.

Mr. and Mrs. John Beale, of Griswold street, Delaware, Ohio, gave a musicale recently in honor of Mrs. Caroline Bishop Searles, of Cleveland, Ohio. The program was given by Mrs. Caroline Carper Mills, of Boston, and Mrs. John Pfiffner, of Delaware, vocalists, and Messrs. Jacobus and Mason, pianists.

Assisted by local artists Miss Effie W. Munson gave an organ recital in the Second M. E. Church, Zanesville, Ohio, Thursday evening, September 4. Miss Munson performed numbers from the works of Bach, Widor, Grierson, Lemaigre, and transcriptions by Eddy from compositions by Mendelssohn, Wagner and Leschetizky. Mrs.

Mary Gebest-Rietz sang "Abide with Me," by Liddle, and Clyde Reasoner sang "Heaven Is My Home," by Sauvage, and "Beautiful Isle of Somewhere," by Fearis. The Rev. G. D. Rogers gave a talk on Haydn's oratorio, "The Creation."

Henry McClaskey, solo tenor of the choir in Grace M. E. Church, Harlem, sang at a musicale given recently by Mr. and Mrs. Ziba C. Keith at their home in Brockton, Mass. The other artists of the evening were Miss S. Rachel Wade, Sanford K. Gurney, Arthur L. Willis and Sylvester B. Grant.

The new organ in the First Presbyterian Church at Hackensack, N. J., was formally dedicated Wednesday evening, September 10. The performer was L. Carroll Beckel, organist of the "Old First" Church at Newark, N. J. The vocal numbers were given by Mrs. Arthur Johnson and P. E. Van Buskirk.

Paul Martin, a Brooklyn Borough organist, gave the dedicatory recital on the new organ in St. Agnes' Church, Cohoes, N. Y., on the evening of September 8. His program included numbers by Bach, Batiste, Wagner, Litolff and Rossini. The vocal soloist of the evening, Dr. J. F. McGarrahan, sang "O Divine Redeemer," by Gounod.

The Brazleton Conservatory of Music at Ashland, Wis., conducted by Edgar A. Brazleton, reopened its doors Monday, September 8. The faculty of the conservatory for the coming year will be Edgar A. Brazleton, piano, harmony and history; Mrs. Mary D. Gleason, piano; Miss Harriet Buckles, piano and kindergarten; Mrs. Mary Sage Brazleton, voice; Mrs. Helen McLemore, voice, and Scott B. Prowell, violin, mandolin and guitar.

Maud MacCarthy with Philharmonic.

HENRY WOLFSOHN has arranged with the New York Philharmonic Society for Maud MacCarthy, the Irish violinist, to make her debut in this city at their second concert, which will be given in Carnegie Hall on Friday afternoon and Saturday evening, December 5 and 6.

A SEVERN PUPIL SINGS WITH SOUSA.

MISS NETTIE VESTOR, a professional pupil of Mrs. Edmund Severn, sang toward the close of the season at the Sousa concerts in Atlantic City and made a decided success on the occasion. Her clear, brilliant voice showed to good advantage in "Mia Piaciralla," by Gomez; "Love's Offering," by Edmund Severn, and "So Runs My Dream," by Mascheroni. In the Gomez song, Miss Vestor gave a thrilling high E, holding the note for fully two measures. Mr. Sousa complimented her highly, and after the concert several ladies in the audience introduced themselves to the singer, and in asking for her address stated they wished to engage her for their private entertainments.

Rive-King Plays at McKinley Memorial Services.

PIANISTIC art was put to a sacred use in Rochester, N. Y., on the evening of Sunday, September 14, the anniversary of McKinley's death. Madame Julie Rive-King, the famous pianist, assisted in the musical services at the Central Presbyterian, the largest church in the city, her selections being two Chopin nocturnes and the fantasia on Gluck's "Alceste," by Saint-Saëns. The occasion did not admit of applause, but Madame King's beautiful playing gave great delight to an immense congregation.

GERARD-THIERS.—Albert Gerard-Thiers, the voice specialist, has resumed teaching with a large and promising class at his studios in Carnegie Hall. He has a number of voices which are exceptionally good, and which will add pleasure to the already enjoyable pupils' recitals which he always gives.

Mr. Thiers will give his first lecture on "The Technic of Musical Expression" on Wednesday, October 1, at 4 p. m. A special course in musical interpretation for teachers and music lovers, based on the principles laid down in this lecture, will begin on Saturday, October 11.

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50 COLUMBIAN BUILDING,
September 15, 1902.

AT last one can say the musical season has fairly opened. There have of late been a number of private recitals, and concerts are being booked for the near future by both local and foreign artists. Among the more recent of local affairs is a reception given by Emlyn Lewys, the pianist, and Madame Carrington-Lewys, the vocalist, at their residence on Bush street, at which time a large party of Eastern friends were entertained. The Lewyses, assisted by Madame Carrington's talented daughter, Miss Carrington, rendered a very choice musical program, to the great pleasure of those present. Among the more prominent names were those of Congressman J. E. Watson, of Indiana, and Mrs. Watson; Mrs. Frank H. Whitcombe, of Milwaukee, wife of the manager of the Great Northern and Wisconsin Central railroads; Mrs. Richardson, of Chicago; Hon. F. B. Hoskins and wife, of Fond du Lac, Wis.; Judge Moore and wife, of Indianapolis, and Mr. and Mrs. Browne and daughter. Following is the program rendered during the evening:

Ah Fors è lui (La Traviata).....	Chopin
Know'st Thou the Land (Mignon).....	Lavallee
Mon Ami.....	Gottschalk
The Old Kentucky Home.....	Foster
Mme. Abbie Carrington.	
Etude, C sharp minor.....	Chopin
Le Papillon.....	Lavallee
Solitude.....	Gottschalk
Tremolo.....	Gottschalk
Miss Carrington.	
Liebestraum.....	Liszt
Si Oiseau j'étais.....	Henselt
Polonaise.....	Liszt
Mr. Lewys.	

The Gaelic League of California gave its second annual "Feis Ceoil Agus Seanchus" in the Alhambra Theatre on Friday evening, August 29, to a packed house, composed largely of the Irish among us, who were wildly enthusiastic over the quaint and pathetic music of their native isle. The program was composed entirely of Irish songs and jigs, many of the former being given in the original Gaelic, and its appearance is so unique that for the benefit

of the many who are sure to be interested I give it below. The affair was an immense success:

PART I.

Overture, National Airs.
St. Peter's Academy Orchestra.
Introductory remarks by chairman.
T. J. Mellott.
Gaelic songs—(a) Slainte. (b) Ta'n la ag teact.
Hon. Jeremiah Deasy, accompanied by Miss Frances X. Barr.
Basso soli—(a) Clare's Dragoons. (b) Sean Bhean Bhocht.
S. J. Sandy.
Dancing exhibition—
Irish jig, John J. O'Connor.
Step dance, Junior Pupils' Gaelic Dancing Club.
Instructed by Misses Bessie Allen and Pearl Hickman.
Soprano soli—(a) Patriot Mother. (b) Oh! The Marriage.
Miss Daisy V. Keane.

Gaelic address.
Rev. Martin J. Concannon.
PART II.
Chorus—(a) The Wearin' of the Green. (b) The Cruisín Lan.
Gaelic Choral Society, S. J. Sandy, director.
Gaelic soli—(a) Pearla an Bhrollaigh Bhain. (b) My Mary of the Curly Hair.
David Manlloyd.

Quartet—(a) Siubhal A Ghradh. (b) Sa Ahiurnin Dhlis.
Soprano, Miss Daisy V. Keane; contralto, Miss Ella McCloskey;
Tenor, David Manlloyd; basso, S. J. Sandy.
Contralto solo—(a) Mo Craoibhin Aoibhinn Aluinn Og. (b) Kitty of Coleraine.
Miss Ella McCloskey.

Dancing—
Irish Hornpipe, Messrs. Jos. P. Kelleher and John J. O'Connell.
Four Hand Reel, Messrs. Jos. P. Kelleher and P. Lynch, Misses Bessie Allen and Pearl Hickman.

Address.
Rev. Peter C. Yorke.
Finale, God Save Ireland.
Gaelic Choral Society.

At the Sorosis Club on September 1 the following program, in charge of Mrs. Oscar Mansfeldt, chairman of the music committee, was given:

Der Gartner.....Kahn
Madrigal.....Chaminade
The Nightingale.....Horrocks
Miss Grace Ewing, contralto.
Address, Club Work.
Mrs. Kate E. Bulkeley.

Oh, That We Two Were Maying.....Nevin
Lament.....Sinding
Miss Grace Ewing, contralto.

A reception will be given on Thursday evening, September 18, 8 to 12 p. m., in Oakland, at the studio of Carrie Brown Dexter, our California nightingale, in honor of Olive Reed-Cushman, lately returned to us from the East. Mrs. Cushman is a great favorite and will be greeted by many warm friends.

On Tuesday evening, September 16, a reception will be tendered to Signor Leandro Campanari by the California Conservatory of Music at the conservatory, No. 1329 Sutter street. As a musical program is to be presented I will have something interesting to write of the affair next week.

On Saturday afternoon last Hugo Mansfeldt gave a piano recital at his residence on Buckhannon street, near Sutter, to an invited audience. Some of the numbers were those of former programs and the work was in Mr. Mansfeldt's best style. His technic is of the most finished, artistic and masterly style, and his programs, both for arrangement and interpretation, are always delightful. The program rendered on this occasion read as follows:
Sonata, C sharp minor, op. 27, No. 2.....Beethoven
Minuet, B minor.....Schubert
Nocturne, A major.....Field
Perpetual Motion.....Weber
Nocturne, B flat minor, op. 9, No. 1.....Chopin
Air Allemand, Variée, op. posth.....Chopin
Ballade, B major, Redding Gavotte.....Mansfeldt
Campanella.....Liszt
Consolation, E major.....Liszt
Gnomesreigen.....Liszt
Romanza from Tannhäuser.....Liszt
Weber's Invitation to the Dance.....Tausig

Little Enid Brandt is soon to give her farewell concert, after which she departs almost immediately for the South and ultimately New York, under the direction of Henry Wolfsohn. This concert will be a revelation to those who have not heard her during the past year, the "Andante Spianato and Polonaise" of Chopin, Liszt's Hungarian Fantaisie No. 2, for two pianos, and other numbers of like calibre making up an astonishing program to be performed by so young a pianist. I hope to be able to say more on this point next week.

Mrs. A. WEDMORE JONES.

New York School of Accompanying and Sight Reading.

MISS WIENER opens her studio at 301 Carnegie Hall on October 1, and will shortly resume her delightful monthly receptions, which were such a feature amongst last year's musical events. There is no other school for accompanying in New York, and Miss Wiener's specialty is one which is much to be desired and which has been deservedly successful. All singers deplore the scarcity of intelligent and sympathetic accompaniment—an art which amidst multitudes of piano players is much neglected. Miss Wiener is a pupil of the famous Hermann Schlitz, of Dresden, under whom she studied for several years. She is especially adapted by nature to the teaching of an art which renders sympathy and delicacy imperative.



Mme.

MAGONDA, SOPRANO.

LAST SEASON SCORED BRILLIANT SUCCESSES IN EVERY CITY OF IMPORTANCE IN THE EAST, SOUTH, PACIFIC COAST AND CANADA, FROM OCTOBER 4, 1901. TO JUNE 25, 1902, INCLUSIVE.

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SOLE DIRECTION: LOUDON G. CHARLTON, Carnegie Hall, NEW YORK.

MODERN THEORIES AND ANCIENT FAITH.

Editors *The Musical Courier*:

I HAVE read Madame Lankow's remarks on myself, but they do not seem to need any words from me. There is, however, a quotation upon which I can, perhaps, give your readers some light. I reproduce it: "The old Bolognese vocal method, now entirely lost (sic), based on ancient musical principles, developed the human organ quite the contrary to the present day method." If a method be "entirely lost" how can anyone say what it was, or whether it be "contrary" or in accord with any modern method? But what are the facts of the case? My master, Signor Cattanico, the eminent trainer of the celebrated Angiolina Bosio and others, was a Bolognese and was himself trained at Bologna. He set every note of an equal and unflagging strength, as Garcia did with Lind and others. This strength was automatic or self producing. With this strength came fullness.

It is given to few men—perhaps not one in a million or one in a century—to have the privilege and success of restoring an almost lost school, fixing it on a firm scientific foundation, and seeing it accepted all round the world and individualized in a number of successful teachers of diverse nationalities who represent it, yet fate has accorded me this honor. Being so, I will briefly show by independent circumstantial evidence, easily verified by the reader, one of the points of superiority of that great Bolognese school in which I was trained. This superiority was breadth, fatness, fullness, or volume of tone.

Let the reader go to an organist and the organist will tell him that the pipes of a stop are shortened in length to raise the pitch of the required note and are also lessened in their circumference or size—they lose in length and breadth to gain height of sound. But what is the cost as regards pleasurable sound? The organist will say: "We get the increased elevation or heightened pitch at the expense of lessened volume by the decreased size of the chamber of resonance." Modern trainers apply to the voice what is a necessity or defect in the organ stops, and lessen the size of the pipe below the instrument of voice and decrease the size of the pharynx and mouth above it. The Bolognese school did the exact opposite to this and increased the circumference of the pipe and the size of the multiplying caverns above, so got more volume with increasing height—it got compass without attracting attention to it.

But more: If the organ pipe be flat in pitch, the organist, as a makeshift or subterfuge, will squeeze the pipe to sharpen its pitch, but will admit that he is deteriorating the quality by lessening the fullness or volume.

Now let the reader take a visit to a butcher's slaughterman and give him a few cents. The man in return will take a "bunch of lights" and tell his visitor that a sheep's pipe will stretch and will stretch both ways, becoming longer and broader by tension or by internal pressure. He will show the inquiring mind that as the tension is, so the form is made more symmetrical or favorable to sympathetic response, just as a piano sounds better when the furniture is removed from the room containing it.

Let us look at the matter from another point of view: If a river be swollen by rain and the added quantity of

water cannot escape in the bed of the river, it diffuses and spreads out—there is a flood. This is just what the Bolognese school did—it got the greatest amount of diffused force from an automatic resistance in the larynx, leaving the vocalist no need to raise the tongue, lessen the size of the mouth, depress the soft palate and such like deteriorating artifices, to obtain elevation of pitch at the expense of volume, like the subterfuge of the poor organist who squeezes his pipe to bring it into tune.

Let me repeat: The Bolognese school gained in length and breadth of pipe to obtain height. The modern schools decrease length and breadth. The Bolognese school increased size of back part of mouth to fatten high notes; the modern schools decrease size of mouth to thin high notes. To an intelligent mind and a sensitive ear there is no doubt as to the superiority of the restored old school over the piccolo tones of the unsympathetic voices forced by squeeze in the mouth or pharynx, but I do not wish to dictate in a question of taste. Let people learn of whom they like and where they like, say I, but I do claim the right to have a reverence for the departed dead, and necessarily feel a regret that modern adventurers should despise them. I am, yours faithfully,

CHARLES LUNN,
Cleeve Prior, Worcestershire and Avonmore Road, West Kensington, London, W.

Herbert Witherspoon.

BESIDES his engagement as bass soloist at the Worcester Festival, where he will sing G. W. Chadwick's "Judith" and Horatio Parker's "Hora Novissima," on September 30 and October 2 respectively, Mr. Witherspoon is booking many important dates through his manager, Henry Wolfsohn. He will appear with the Art Society in Pittsburg October 20, a return engagement, having sung with great success in the corresponding concert last season. He will also give a song recital in Sandusky, Ohio, October 21, singing in concert in Cleveland, Ohio, October 22; Dayton, Ohio, October 24; New York, November 7; Brooklyn, oratorio, November 26; December 1, Milwaukee, Wis.; December 17, Alton, Ill.; December 18, St. Louis, in "Messiah," and in Akron and Oberlin, Ohio, and Grand Rapids, Mich., in the month of April. Beside these dates, Mr. Wolfsohn has arranged for a song recital to be given by Mr. Witherspoon on November 7 in Mendelssohn Hall, New York. This event will be awaited with interest by all lovers of this branch of vocal music, as Mr. Witherspoon's versatility and linguistic ability are well known, and his success in song recital all over the country has given rise to a demand for his appearance here.

Heathe-Gregory Returns from Newport.

HEAthe-GREGORY, the basso, has returned to New York from a most successful season in Newport. This is this artist's third year at the city by the sea. Among his engagements this summer included musicales at the villas of Mrs. Astor, Mrs. Pembroke Jones and Miss Leary. Mr. Gregory also arranged several large musicales, including the one given by James J. Van Alen, at which Madame Blauvelt sang. For the coming season Mr. Gregory will be under the manager of C. L. Graff & Co. During the season now soon to begin Mr. Gregory will sing in joint recitals with Miss Fritz Scheff, of the Grau opera, in several of the large cities.

MRS. COLDWELL JOHNSON OPENS A STUDIO.

MRS. COLDWELL S. JOHNSON (née Moeller) has returned to New York after completing a four years' course with Mme. Aglaja Orgeni, the celebrated Dresden vocal teacher. Mrs. Johnson has opened a studio at 255 Fifth avenue, and there she will give lessons in an art of which she is reported to be a beautiful exponent. Madame Orgeni surprised the musical world of Germany some six years ago by introducing about the same time two pupils who have become famous, namely, Erika Wedekind, the first coloratura singer at the Royal Opera in Dresden, and Edith Walker, dramatic contralto at the Royal Opera in Vienna. Again Madame Orgeni presents to the public another gifted singer in the person of Mrs. Coldwell S. Johnson. She possesses a beautiful soprano voice, and with it combines a handsome presence and charming personality. After four years' faithful study Mrs. Johnson departed from the Orgeni studio with a record of "a first pupil," and all aware of her musical and linguistic accomplishments predict that she will fascinate her pupils while training them.

During the season Mrs. Coldwell Johnson will be heard here in concert. The date of her debut will be announced in the near future. Later she may sing in grand opera, at least her friends hint at such a possibility. As a member of an old German family noted for numerous musical and artistic associations, this artist comes naturally by her rare gifts. While there are excellent vocalists and teachers in New York, there is plenty of room at the top for those who come bringing the proper credentials and showing the training that is thorough and refined.

Clara Poole-King's Successful Pupils.

MRS. CLARA POOLE-KING reopens her vocal studio October 1 at 1 West Sixty-eighth street after a most successful summer season at her cottage at North Long Branch, N. J. Among her pupils she has had an exceptionally good voice, one of the leading sopranos from Kansas City, Mo., who promises well for the future and who has benefited greatly through Mrs. Poole-King's method. Another of her pupils before the public is Miss Bishop, contralto, whose success in grand opera has already been recorded in the daily press, and who is engaged for the winter under very satisfactory conditions. Also reports are received through the papers of another soprano, Miss Grace Fox, showing glowing accounts, which must in every way be more than gratifying to their teacher. These are only a few of the many now before the public, both here and in Europe, who owe their artistic vocal success to Mrs. Poole-King's instruction, an artist who has lived and taught abroad off and on for ten years.

OVIDE MUSIN HERE.—Musin, the famous violinist, is again in New York, this time for the entire season, prepared to teach and appear as soloist at concerts. He has brought with him the product of many years' experience in the form of the MSS. of a series of "Daily Morning Exercises for Teacher and Student." He has worked on this constantly for some years past, and guarantees its practical benefit to the violin player.

STUDIO TO LET.—Miss Henriette Weber, of 60 West Thirty-ninth street, will sublet her handsome studio Tuesday and Friday mornings.



RAOUL

PUGNO

[Morning Post, London, June 13, 1902.]

The piano recital given by M. Pugno at Queen's Hall on Tuesday afternoon was an artistic treat. **There is no greater pianist living. His technique is magnificent.** He can turn the piano into an orchestra, and also play with the most exquisite softness and refinement. Every gradation of light and shade is realized to perfection. It is not only the absolute command he possesses over the keyboard that entitles M. Pugno to so high a rank, it is the **extraordinary way** in which he is able to **interpret the thoughts** of the different composers, the **poetry and charm** of his playing.

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HAS THE HONOR TO ANNOUNCE

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Carnegie Hall, New York,

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—BY THE—

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THE MUSICAL COURIER EXTRA.

Published Every Saturday During the Year.

GREATEST ADVERTISING MEDIUM FOR ALL MUSIC PUBLISHERS AND MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF. ALSO SPECIALLY DEVOTED TO POPULAR MUSIC.

For Particulars apply to "Saturday Extra Department."

IT is necessary to inform the musical profession of this and other places that a circular recently issued on behalf of a weekly musical paper, which has had financial trouble, demanding from the so called subscribers money for arrearages in subscriptions should not in any way be noticed. These people's names were placed on the subscription list by the publishers of that paper in arbitrary fashion. There were no voluntary subscriptions amounting to anything, and the subscribers were put on a list with the expectation of getting money from them through an old dead letter rule of the Post Office Department. No money should be paid to the new publishers of this paper, because it was of no consequence anyhow, and the only people who should pay are those who actually subscribed by sending orders in. There is no use to have the musical profession mulcted for more money on account of a dead sheet.

Besides this, attention should be called to the fact that a letter was published last year some time, over the signature of an Italian musician in this city, asking \$5, or other subscriptions as the case may be, for a Verdi souvenir album, and also to have a bust to Verdi in New York. We have before us some receipts that were given showing that this money was sent to this Italian musician in this city, and we would like to know what has become of that money, who the sculptor is for the Verdi bust, and what has become of the souvenir album? It is a tiresome thing, the following up of all these frauds in the musical profession, but that is one of the functions of this paper—to attend to these matters for the protection of the musical people. Anyone who has paid any money for a Verdi bust or for a Verdi souvenir album, who will be kind enough to send his name to this office, may be able to secure some redress.

AT the Paris Opéra "Faust" is about to have its twelve hundred and fiftieth performance. This news ought make some of the Wagner statisticians red, white and blue with envy.

FRAU MATHILDE WESENDONK, Wagner's intimate friend during his Zurich days of exile, died recently. Her influence on the composer of "Tristan" was unquestionably for the artistic best.

JOSEF JOACHIM was one of the passengers on the Berlin-Cologne express which left the tracks near Brunswick. He was wounded on the forehead, but fortunately no serious effects are to be feared.

A GAIN comes the news that Mustafa, master of the Sistine Chapel, is about to resign on account of his old age, and that his substitute, Lorenzo Perosi, will succeed him. The promised reforms ought to increase Rome's population, since Perosi does not encourage the employment of high voiced males.

THE London National Gallery is said to have accepted Millais' portrait of Sir Arthur Sullivan. There is a great deal of honor to the memory of the dead composer concealed in this act, since the regulations of the gallery provide that the portraits thus exhibited must be those of people dead at least ten years. At least England is musically loyal.

THE Bayreuth finance committee has really expressed its satisfaction at the business done by the Wagner Barn during the past season. The re-

ceipts were about 560,000 marks, and the expenses—well, they were a trifle less than the receipts! But why should these gentlemen express satisfaction? They surely must be acting behind Cosima's back. Fie upon them!

BIRMINGHAM is the city of sensitive landlords. A series of concerts given in the slums of that city worked so marvelously on the nerves of some native house owners that they had their properties painted afresh, and asked the council to change the name of a street in the quarter which had fallen into bad repute! This news comes by way of Germany, of course, as the Briton fails to see humor in anything—even in himself. But it is a mighty and practicable hint to American manufacturers of paint: Let them hire bands and tour the East Side of this city. The possibilities seem vast.

THE Munich *Allgemeine Zeitung* is bringing up the eternal question of Bach, and declares that nearly all of the present Bach worship is nothing more than musical snobbishness; that the virtuosi play Bach because he suits them technically; that the public applaud Bach because they have been told it is the proper thing to do. Very true. And the solution offered is to let the public hear a great deal of Bach, and hear it often. True again. But first of all let it be rubbed under the noses of honorable gentlemen who interpret Bach—especially in this country—that Bach is not dry as punk, and that the performance of one of his suites need not necessarily sound like the purring of a phlegmatic cat. Bach is above all emotional—only the public does not know it.

ITALY is rejoicing in a new home made trust. It does not come from America, but springs from the fair land of Italy, and is stamped "made in Italy." It is the logical evolution of a system already existing in the germ, the substitution of one sole publisher for the many publishers who today, in the words of the *Mondo Artistico*, divide the prey, the young

composers, among them. Some time ago there was an attempt made to break the tyranny of the omnipotent Ricordi, who was to be confronted by a syndicate which would absorb all the scores of Sonzogno, some work of the best young composers, and some millions of Florio's money. This plan was only half a trust. The plan now is to bring together not only all the publishers, but all the theatres of Italy. All operatic works which have had success, all operas which either from their author's name or from being manufactured in the style popular at the time have a chance of success, will thus become the property of the trust. Count di San Martino, rector of the St. Cecilia Academy, has already resigned his high functions in order to place himself at the head of the new enterprise. The poor composer of any important or extensive work has always had a hard row to hoe, the number of innovators who have fallen by the wayside are countless, but henceforth the young author in Italy must just take what the trust gives him. He must write to please the trust, and not only the composer, but the singers, managers and others employed in the interpretation must obey the trust. There will be no competition between rival theatres, and the public will be happy and follow the "réclame" with which the syndicate will boom its productions. How to combat the trust puzzles our Italian friends, and an "association of lovers of music" is proposed. Lovers of music generally conceal their love when any sacrifice is required from them, and they will have to put up their money if they want to fight the trust. The trust really is nothing more nor less than Ricordi.

Charing Cross Road, London.

A MAN of the name of William Reeves, 83 Charing Cross road, W. C., publishes a paper called the *Musical Standard*, which advertises chiefly his publications. He advertises the Deppe finger exercises of Miss Amy Fay, and then modern church music and parish church music; also, a method of modulating by Mr. Banister, and then he has a musical directory, which he largely advertises in this paper called the *Musical Standard*, and he publishes a large half page advertisement of "Chopin" by James Huneker, author of "Mezzotints." Besides that, he publishes a whole page of special supplements of his and Wagnerian literature, and books on Free Masonry covering another page. He is an enterprising publisher; quite an enterprising man he must be.

In order to give to these advertisements some standing he issues them through his paper called the *Musical Standard*, which is an advertising circular, the latest number containing a terrific mind-agonizing half tone of Sir John Goss in it, for which Mr. Goss ought to sue Mr. Reeves. To show what Mr. Goss does not look like, or ought not to look like, we reproduce in improved form this half tone, for it is much worse in Mr. Reeves' paper than can possibly be understood by those who see it here.

As we said before, the paper is an apology for the purpose of giving these advertisements of Mr. Reeves some standing, and he is a shrewd man to do it that way. The number of papers published per week is 1,000, of which about one-half are sent out, 21 coming to the United States, one of the 21 to this office, and sometimes two when they have something against us in that paper. There are more New York *MUSICAL COURIER* copies sold on the news stands of the British railways outside of London than the whole edition of this London advertising paper, and that is naturally the case because people will not subscribe to an advertising music paper gotten out in the interests of the publications sold by the publisher. All through the paper you read of W. Reeves, 83 Charing Cross road, W. C. It is printed some 150 times in each issue, and, certainly, sensible people will not pay their subscription to the paper for the purpose of reading Mr. Reeves' advertisements. Therefore the paper can have no standing as a music journal, no matter how great its standard may be as an advertising circular.

Now, we will give it more standing by publishing the following terrific onslaught on THE *MUSICAL COURIER*, and the people will now know why this paper stopped publication. After an article like the following there is no use to expect to live. We resign herewith, and will give notice next week to the daily press where our graves can be found, so that floral tributes from our friends can be placed upon them, even before the final tombstones are put on. We would rather live longer and die of old age, but we could not help it. Without the slightest compassion for the feelings of a colleague, or the consideration of his future happiness, Mr. Reeves' advertising circular reads as follows in its issue of September 6:

The Queen's Hall and American Journalism.

We are glad to note that a series of Queen's Hall Symphony Concerts is already announced, so that the public, we may presume, has shown an encouraging support of the promenade concerts. Six concerts in all are to be given—three before Christmas, and three in the first quarter of the new year. The Sunday Concert Society will also begin work on October 12. Under the new arrangement we may certainly expect a most interesting series of symphony concerts. We note that the New York *MUSICAL COURIER* has something to say on Mr. Newman's failure. It gives a list of the principal creditors and against the name of Ffrangcon Davies is inserted the query ("Who's he?"). Possibly this might have been considered a labored joke were it not that the

paper in question loses no opportunity of casting ridicule on the well known Welsh baritone. That, for some reason or other, possibly professional, has been done over and over again by the American staff of the paper, and the evil example has been followed by the London correspondent who writes over the pseudonym of "Zarathustra." Also that gentleman, we have noticed, recently contented himself with a few lines about Mr. Bispham's last recital. It will perhaps be remembered that we called attention to a notice of one of Mr. Bispham's American recitals in which only the accompanist was mentioned. These curious doings are not quite in harmony with THE *MUSICAL COURIER*'s expressed policy of keeping the critical and business departments separate. We should much like to have an explanation from Ffrangcon Davies and Mr. Bispham. However, that is a side issue. In that article on Mr. Newman's bankruptcy the writer, inspired doubtless by Saint-Marc himself, sneers at the new arrangement at the Queen's Hall. We read: "The object is said to be 'musical art,' for which sorrow should be expressed, because whenever it is in the 'interest of art,' it means bankruptcy, and for good reasons, too. It should always be in the 'interest of business,' and then the scheme is apt to have a substantial basis." * * * It would puzzle THE *MUSICAL COURIER* to argue this out logically; though doubtless an attempt will be made to show that a business basis means proper salaries for artists (although our contemporary frequently and illogically deplores the fact that so much money is spent on foreign artists, operatic or other, a fact which cannot be deplored on a business basis, for business has no traffic with sentiment, and sentiment alone prompts that kind of nationalistic



SIR JOHN GOSS.

protest); and our contemporary will also show that the financial support of musical newspapers is also one of the results of a sound basis and makes for the good of the art. However that may be in America it has not been our experience here. Our most successful series of concerts, our musical festivals, and our opera season have not been worked on that "sound basis." With regard to the Philharmonic Society vocal and instrumental artists have certainly had to accept low fees, but then there is no question that the high fees charged by many artists have led, and always will lead, to commercial speculations in concerts, which do absolute harm to these concerts as artistic functions. There is now something of a slump in artists in London. Managers are chary of speculating; Mr. Newman's example with Ysaye, Busoni, Becker and others will make them more chary still. Even great artists will have to find their market value, which is by no means as high as they suppose. Also it has been proved that the public will not pay the high prices made necessary, and the present movement is for the public to take its concert giving into its own hands, and to have nothing to do with the speculating middleman. Our public provides its own workhouses, prisons, county councils and the whole of the governing machinery; it gets its religion, its books and its pictures at cost price, and it is going to get its own music, too, at a reasonable figure. Papers such as THE *MUSICAL COURIER* exist through supporting artists. They are an advertising circular for them. Naturally, a state of things which will

lower the earnings of artists will affect the existence of periodicals of the stamp of the New York *MUSICAL COURIER*, should London's example be followed in New York. Hence the sneers.

There is no reason why this paper should not cast ridicule on any Welsh baritone who sings as Mr. Ffrangcon-Davies does. Every Welsh baritone who sings that way should be ridiculed. If Mr. Bispham bellows at times, why is it not preferable to mention his accompanist who does not bellow? We might as well state these things as they are. Both of these men had voices in days gone by, but they are past that stage, and if the man who writes the articles for Mr. Reeves' advertising sheet cannot see it it is not our fault. When he (Mr. Baughan) wrote the Leeds Festival and sent his articles to THE *MUSICAL COURIER*, why did he take the money that this paper paid him for the Leeds Festival work, if this paper is such a preposterously bad and corrupt sheet? If these people are so tender hearted and so thin skinned and so sensitive in one thing they ought to be so in all directions. There is no reason why there should be any difference between the money and the quality of the money; if it is corrupt money in one direction it must be in the other; corruption breeds corruption. Mr. Baughan should return the money or send it to Ffrangcon-Davies. If he keeps on howling as he does he will soon need it, so this matter need not worry Mr. Baughan any further, and all explanations come from this source.

This paper has always maintained that music cannot get along without money. Even Mr. Reeves' *Musical Standard* must contain advertisements in order to be published. He has no subscribers, and he must pay Mr. Baughan at least £2 a week to edit it. Where is he going to get the £2 from if he does not take advertisements, and does not sell the works that he advertises? That is a fair salary for that kind of work, and Mr. Reeves therefore must make money to have music from Mr. Baughan. Then, therefore, when we stated that the Queen's Hall object should not be musical art, because whenever it is in the interest of art it means bankruptcy, we meant what we said, because it always has resulted in bankruptcy when it was in the interest of art. In the interest of art usually means hypocrisy. In the interest of art Patti does not sing; in the interest of art Paderewski does not play; in the interest of art Rosenthal will not touch the piano; in the interest of art Jean de Reszké will not sing; in the interest of art Mascagni will not compose, and in the interest of art Nikisch will not conduct. All of them would be fools if they did it in the interest of art, because there could be no art. They all do it in the interest of money; their careers are gauged by their incomes, and the bigger that they can make the sum paid to them in their various channels the greater is the chance for immortality. According to the prices paid to some of these people they are booked dead sure for heaven.

Now, then, why this continued false pretense and puritanical hypocrisy in claiming that these institutions, these players, these concerts and all these things, as well as these operas, are gotten up in the interest of art? Does Mr. Baughan write in the interest of art? Does he write the articles for Mr. Reeves' advertising paper in the interest of art? We never expected him to do it in the interest of art. He wants to have his beard trimmed once in a year at least, and there are occasions when his spectacles will break. Sometimes he wants a shampoo, and at least a clean handkerchief once a week. Now, to the average critic in Europe that is the case, and he must not claim an interest in art when it is a case of absolute necessity—money. Here, in the United States, it is not so much a question of money; it is a question here, really, in the interest of art, because there is money enough here to spare. People can afford to do things over here in the interests of art, and that is the reason they pay musicians so much more in this country than they pay them in Europe. For instance, we noticed in one of the papers

the other day (we think it is the Boston *Herald*) an interview with Miss Helen Bertram, in which she says, after having studied with Mme. Artôt de Padilla, of Paris: "I had a splendid chance, by the way, to sing the prima donna's role in Puccini's 'La Bohème' while in Paris, and was offered the munificent salary of a whole \$100 per month! The opportunity came through Madame Artôt, who is a dear friend of Puccini. But I concluded that my own country wanted to hear me, and at a little more than that figure (Miss Bertram's eyes twinkled), and so I came back."

The average price in Paris for such prima donnas who have not made American successes is about 500 francs, or \$100 a week. Instead of Mr. Baughan's terrific onslaught in the *Musical Standard*, which ended THE MUSICAL COURIER and obliged us to stop publication, Mr. Baughan ought to make preparations to come to the United States and get a decent salary for the quality that his work really calls for. He is an excellent music critic, and it is a shame that he should waste his time on an advertising sheet, no matter whose it may be, even if it were brought out by a more celebrated house, although there is nothing to be said against Mr. Reeves as an active firm. A man like Baughan should get away from such ineffective operations, and get before a multitude of readers, and he should get on his knees now and ask forgiveness for having killed THE MUSICAL COURIER with an editorial article of his.

The assets of this paper will be sold at public auction in Mr. Baughan's private apartments in London after the Court of King's Bench has set the day. All mourners will please wear high hats and lapels on their coats.

THE following from the Pittsburg *Commercial Gazette*, of September 14, is an excellent illustration of what can be done to stir up attention and interest in matters that have fallen flat, and that have been on the verge of decay. Nothing has done

more good to the daily papers of Pittsburg in their Music Department than the articles that have recently been published in this paper, as instanced from the following above source:

Bandmaster Duss, of erstwhile Pittsburg fame, may well exclaim: "Deliver me from my friends." THE MUSICAL COURIER, an alleged journal of music published in New York, has come to Mr. Duss' aid in repelling certain criticisms said to have originated in a Pittsburg newspaper. The trouble with THE COURIER's defense is that it undertakes to prove too much. Mr. Duss may have been malignantly and even ignorantly aspersed by a so called Pittsburg music critic, but that is hardly just ground for a wholesale attack by THE MUSICAL COURIER upon Pittsburg's musical criticism. One swallow does not make a summer, neither does one writer on musical themes, however representative he may claim to be, constitute the sum total of a city's knowledge and appreciation of music. THE COURIER's defense of Mr. Duss shows even a greater ignorance than that of which it complains; besides, it is shockingly wide of the truth. The *Gazette* has on several occasions expressed kindly views as to Mr. Duss' New York success. In no instance when occasion offered has it been unmindful of the enterprise and genius of that progressive leader. This is not offered as an evidence that Pittsburg's music criticism is superior to that of New York, but it does prove that Mr. Duss' talents were understood and commented upon long before THE MUSICAL COURIER discovered his existence.

Now, then, if this is an alleged journal of music, the Pittsburg *Commercial Gazette* must be an alleged newspaper in Pittsburg. That is the only way in which we can see it. What does "alleged" mean? This paper is not brought out in the interests of the Steel Trust, we are sorry to say. It is not an alleged steel paper; it is not an alleged iron paper; not ironical even; it is not an alleged coke paper, but it is a music paper, just as the *Commercial Gazette* is a daily paper. Now, then, if THE MUSICAL COURIER has overlooked the *Commercial Gazette* in its support of Duss (the support of the *Commercial Gazette*) it must at once apologize for this oversight, which was not intentional. Mr. Duss has given a great number of concerts in New York city,

and now goes what they call "on the road" to give concerts with his large sounding, effective and musical band. The Pittsburg welcome ought to be a good one, because its nucleus came from there. It shows that music can come from Pittsburg. We congratulate the *Commercial Gazette* of Pittsburg and the other papers.

ALL over this country harmony and melody are vying with each other to delight the souls of the lovers of the divine art, as we notice by the many papers that come to this office, which are filled with musical items of interest and with rhapsodical stories of music's progress throughout the land.

MUSIC IS MUSIC.

Here, for instance, is the Sea Cliff *News*, which tells us of a fine concert that was given at the Lyceum, and, of course, thoroughly enjoyed by all who were "fortunate enough to be present." It tells us that the artists were all young, and, certainly, that their work would have done credit to much older professionals, as usual. Miss Lillian Pomaes (no relative of Pomery Sic), the beautiful belle of the Sea Cliff House, whose voice we never heard here in New York, sang, but then it is too well known to need any further mention.

"Miss Elsie Ray Eddy possesses a charming personality, and her voice is clear and sweet and flexible." "Her rendering of Lamb's 'Hush-a-Bye' will be long remembered by music lovers present." She must be a prominent visitor at the Department Stores to sing such a song—"Hush-a-Buy."

"Miss Viva Anderson, who is only sixteen years old, is a pianist of remarkable ability. Her touch is strong, clear and even, and her brilliant work shows careful training and diligent study." Now, then, if she is sixteen years old and is already a remarkable pianist she ought to go to Europe, hide herself in a convent for a year, take no lessons, and then announce herself as the greatest thing that ever was. So long as she goes on banging she will be safe, but she must not appear in concerts any more and expect to make any money. Remarkable pianists from America who do not go to Europe first and hide their heads in the sand for a while or take lessons from Leschetizky will make nothing here.

The Middletown (New York) *Times* gives a big description of a music-ale at Otisville. It is very necessary to give a few extracts from the program:

Piano Do-it.....	By May day.
Vocal Solo.....	Mavourneen.
Vocal Solo.....	Tipy and Jim.
Lullaby Song.....	

Then another beautiful song, "Birds Making Love," and then a Song Recitation by Mr. Brown, who was presented with a large bouquet of sweet peas. His subject was "The Sweet Pea Pod," one of the latest musical extravaganzas of the State of New York, set to elocution by the voice.

The Galesburg (Ill.) *Mail* states that a concert which was a great success was given for the benefit of the hospital and all the musicians were well received. Miss Dow led off with a mazurka by Zarzycki, and as an encore she played an "Adoration" by Borovski. These two well known American composers have a great future ahead of them and not behind them.

The Mansfield (Ohio) *Shield*, in its issue of August 26, is filled up with details of a concert which took place at the Casino there, and it says that Miss Maria Brumfield opened the program with a rendition of "Il Trovatore" (no relative of Gaily the Cuspidor). Her grace of movement and technic aroused for her great applause. Certainly, she immediately responded to an encore. Who wouldn't? Miss Rae Palmer rendered several solos, and certainly she was compelled to respond to an encore, and who wouldn't? Miss Ethel Reisinger, a sweet miss accompanying herself on the piano, with sundry jabs at it for punctuation, acquitted herself. The

individuality was thoroughly appreciated by the audience, and certainly she no doubt responded to an encore, and who wouldn't? And then the Misses Workman rendered the only piano do-it of the evening, which was so well rendered that they were encored, and they, of course, kindly responded; and who wouldn't? "The playing of these two accomplished young ladies showed the results of their real hard work and close application." Then came Messrs. William and Jacob Old, who can really and truly be called the champion baton swingers of Mansfield, Ohio! "These two gentlemen worked like professionals, both alone and as a team." Now, we have a whole lot of baton swingers here in New York, beginning with Walter Damrosch, but we have never seen him work in pairs yet. We would like to see Walter and Frank running in a team with this baton swinging scheme, and see how they would work against William and Jacob Old, of Mansfield. The bookmakers are now making books on this proposed competition, which will take place in Madison Square Garden, on the roof. "Professor Blakeslee, of Grace Episcopal Church, had to withdraw from the program because his voice required repairs, and Rollie Miller, a young man of rising prominence, strong, sweet and excellent, a rounded baritone being his voice, rendered several selections, and had to respond with an encore"; and who wouldn't? "Then Miss Eppinger had some numbers which she rendered also, and she rendered them with much skill." Others who did not sing were forced to retire, and they did not respond to an encore.

The Portsmouth (Ohio) *Tribune*, of August 26, had something in it about a musi-cale which opened with prayer by the Rev. Dr. Morton. That ought to take place with a great many of them in this city—and a prayer afterward, too. "Come Where the Lilies Bloom" was one of the chief numbers, and the vocal duet by Mrs. Edwards and Mrs. Holland was one of the great things of the evening. Mattie Batts also sang. We did not think that Mattie Batts would be an "also sang" in her young days.

And who are these? In the Asbury Park *Journal* of August 30 we see that a musi-cale was given in St. Mary's on Wednesday, the date set. A program was to be given in which Dr. Karl Daff and Mr. Huns Cronald, and Miss Daltry, of New York, were to participate. Who are these favored stars of the musical firmament?

MR. FINCK printed the following interesting Liszt story in the *Evening Post*:

During the greater part of his life Liszt spent hours every week perusing manuscripts and talking or writing to their composers about them. The manner of his criticism was gentle or sarcastic, according to his mood. In 1880 his pupil, the Baroness d'Angwez, sent him a few pieces by an Italian composer. Liszt wrote back guardedly that the composer's talent deserved "attention, encouragement and consideration," and returned the music after pasting over two of its pages suggested improvements. His letter was printed in the collection issued by La Mara, and a recent issue of the *Gazzetta Musicale*, of Milan, gives a facsimile of Liszt's two pages.

THERE is a brave and moral chief of police in the classic city of Athens. He sent a notice to the theatrical managers of the city that they must announce in their advertisements and on their billboards whether the play they are presenting is fit for the chaste ears of Grecian maidens. In New York this proceeding would be considered a subtle form of advertising sure to be rewarded with crowded houses.

IT now appears that Hellmesberger's resignation from the staff of the Vienna Conservatory has for its cause some misunderstanding with Emil Sauer, who was appointed the head of the piano department about a year ago. No less than four members of the staff seem to have resigned on the same grounds. We always have asserted that if you scratch a musician you come upon a prima donna.

The Critics and the Heroes.

IN a reply which Mr. Huneker vouchsafes in last week's *Raconteur*, referring to the discussion on the critics, he supports his assertions on the basis herein outlined as taken from his column:

Let me put into a few propositions the position taken by Mr. Blumenberg. He asserts, *inter alia*:

First. That critics make too much of the artist's personality, neglecting the music he or she plays or sings.

Second. Critics are today at the mercy of artists, depending upon their favorable attitude—reversing the old time problem.

Third. That these conditions operate unfavorably on the æsthetic and social development of the critic, not to mention the fact that he earns too little money for the quality of work he produces.

As I understand, the above is the gist of Mr. Blumenberg's three editorials and I do not contend that they are absolutely fallacious. It is in their special application that he errs, so I think.

We must ask his pardon, but such is not our proposition at all; it is probably Mr. Huneker's. He has drawn these conclusions from what he read *inter alia*, but those are not our conclusions, as our premises are of an entirely different nature to warrant them.

We make this point, fundamentally, viz., that the critics, in obscuring abstract criticism, through which they would have given themselves the cachet of artists, and substituting for it a constant attention to the personality of the artists, making it concrete instead of abstract, have injured themselves from the literary, otherwise artistic, point of view, succeeding finally in seeing so prominent a daily paper as the *Herald* announcing editorially that criticism—professional criticism—is not as interesting to it and its readers as mere reportorial work, thus doing away with professional criticism as applied to music and the drama.

Incidentally the personal intimacy between critics and performers was referred to, but this is merely one of the many causes of the effect observed, one of the details going toward the otherwise cumulative evidence. Whatever the detail may be it does not affect the great principle, and that is that our critics of music are artists as great, if not greater than most musical artists, and that instead of doing what was in their power to do, benefiting the community and the world through their works, they have been devoting their time, energies, labor, intellect and talents to the exploitation of other artists, who thereby have been made independent of them to such a degree as to impair the value of the critic's services, which have fallen instead of risen in the market. Mr. Huneker's sentimental discourse is just one other evidence of the inability of the music critic to apprehend the economic principle at stake.

Now, then, we should like to ask one question. How much do the daily papers appraise the value of music criticism or its critics? The salaries are small, and from one end of a year to another no one will be able to discover through the columns of a daily paper who the paper's music critic is. The answer will be that the daily papers do not announce who their writers are. There are no critics on daily papers except the music critics. Dramatic criticism does not exist here in New York. It is merely a tremendous exploitation of a set of stars beginning with the Weberfelds and ending with Mrs. Campbell just now. The criticism of the play is not a literary work as it should be. Reporters do most of the dramatic work we observe in the columns of the daily papers; there is no need for dramatic critics, and there will be no use for music critics if this kind of hero worship continues.

The critic of music is becoming as useless and as obsolete as the critic of the drama, and for the same reasons, and therefore the names of these highly

gifted artists are not mentioned. Just as quickly as they will make themselves felt as artists will their names be utilized by their own papers in some shape or other for the purpose of securing the benefit.

This is the only paper through which the world of music knows that Krebhiel, Henderson, Hubbard, Hale, Finck and Huneker and others are at work in the field of musical literature. There is no other world circulating medium in which the names of these men are printed, whereas all of them are constantly engaged through their papers in giving valuable publicity to hundreds of musical artists, most of whom are pigmies—intellectual and artistic pigmies in comparison with them. That is the gist of our proposition.

These men have capitalized for a certain set of European musicians a fund of twenty-five millions of dollars, at five per cent.; that is exactly what they have done, and they must not sneer at figures, because it happens that they work on low salaries. Not one of our critics would object to a raise of one hundred per cent., for each one considers his contributions worth much more than the papers can afford to pay for them, but that is their fault. They could have capitalized their own work, particularly as it was worth it, had they made criticism an art instead of prostituting it to the exploitation of a set of foreign musicians who dropped this country and all in it as soon as the condition of their coffers and their judgment dictated. This country is of no consequence to the transient musical guest beyond what he can secure from it pecuniarily, for he flees from it in haste to get back and invest his profits at home. Not even has he or she any confidence in our gilt edge securities.

Meanwhile the critic proceeds year after year in his routine, repeating in each instance the same blunders, and forgetting that he is an artist who should be heard and listened to. That is the point. What we desire to accomplish is an elevation of that special field—the field of music criticism—so that it may be honored by the recognition of its value. If the critics object and desire to remain forever the mere employees of an irresponsible set of editors who may at any time be dismissed themselves or if they wish to bask in the good will of a newspaper magnate, why, of course, let them proceed in their occupations. It can be of no consequence to this paper, which has been developed because it has refused to make itself the organ of musical artists at the sacrifice of music and its own future. In pursuing the very plan it is now outlining for the benefit of the music critics this paper is now in a position that enables it to exist without one advertisement, its subscription and newsstand sale income being so large as to maintain it, and the voluntary advertisements flowing to it being so extensive—even without one particle of soliciting—as to insure a paying dividend.

It is not necessary for this paper to have either the material or the moral support of one of the so called great artists of music, who are the constant subjects of the concentrated personal attention of the critics—not one is considered by this paper, and this constitutes an independence which should be enjoyed by every music critic. They could gain exactly the same or a similar position by refusing to pay any further attention to these people, and by treating the whole scheme of music in the abstract.

If they will try it one season they will find their criticism in much greater demand than ever heretofore, and their own artistic value enhanced beyond their own anticipations; whereas if they insist upon continuing as the public sponsors of a lot of foreign artists they will end their days in oblivion—most of them as poor men in a rich country. **THE MUSICAL**

COURIER will pursue its system systematically, and will adhere to the original proposition, which means that music criticism is a valuable asset, even if the critics of music waste their time in dispensing it at bargain rates, for that is what they are doing now. They are presenting, free of charge, their artistic wares to the foreign artists. God bless them all, but they will never succeed on such a basis, and they do not deserve success on it; nor will the foreign artists follow their course; he and she will insist upon practical recognition and hence they succeed.

B.

WHY THEY COME.

WE quote from last Sunday's daily orb, known as the *Sun*, which shines for all, and which quotes us every Sunday without crediting us, as follows:

An Italian impresario named Alexio recently engaged a singer to take leading roles in an opera company that he was engaging to give a season of Italian opera at the Theatre an der Wien in Vienna. She was Margherita Almanzi, and agreed to sing ten times during her month's engagement for \$500. She was to receive the first quarter of this money on the day she started for Vienna, the second quarter after the third performance and the third after the fifth opera. The rest of the money was to be paid to her at the close of the season. The manager had the right to dissolve the contract if the singer showed herself unfitted for the roles she was engaged to sing.

After the first rehearsal it was decided by the manager that she could not undertake leading roles, but he offered to engage her for small parts for the rest of the engagement at \$200 for the whole time. She refused to accept this compromise, and brought suit for the sum of her salary as prima donna.

The interesting feature of the suit was the sums that the singer had previously received. Her manager testified, and it was not disputed, that she had never before received more than \$60 a month in Italy, and that she had sung for 8 francs, or \$1.60, an evening an entire role in an opera at a first class operatic theatre. The case was referred to a jury consisting of Gustave Mahler and Professor Hüberger.

The sum of sixty dollars—300 lire a month—is not extravagant salary for a singer in Italy, where many pay to be heard or to be listened to. Our cousins across the water understand the vanity of singers who, if they cannot secure paying engagements, will sing for nothing or even pay to be heard; and acting upon this knowledge the managers secure them usually at such rates as are quoted above. Then they come over here with their newspaper notices and demand sixty dollars an hour and get it, because they are foreigners.

Who blames them? No one. Who are the fools? The Americans. Who knows who the fools are? The foreigners. America is here for that purpose, and Columbus discovered it with this scheme in view. Smart man!

IT is said that Chopin wrote his well known "Funeral March" to verses by the Polish poet Ujejsky. Now comes the news from Paris that these words have been translated into French by Octave Pradel and that they are to be recited by

THAT FUNERAL MARCH OF CHOPIN.

Paul Mounet to an orchestral accompaniment. Anything for a sentimental sensation these days. If a composer is doomed to be known to the populace by his flimsiest works, then so much the worse for the populace. But in the name of everything that is musically decent let us be done with these futile experiments of trying to solder the speaking voice to a musical accompaniment. Every composer from Schumann to Richard Strauss has failed to produce artistic results on these lines. Does it occur to these sensation mongers that if Chopin had intended to have his "Funeral March" produced in that manner he would have written it so and not merely as a movement in a sonate?

Carré, the director of the Paris Opéra Comique, contemplates putting Saint-Saëns' first opera, "La Princesse Jaune," back into the repertory of that theatre.



THE WATCHER IN THE WOOD.

Deep in the wood's recesses cool
I see the fairy dancers glide,
In cloth of gold, in gown of green,
My lord and lady side by side.

But who has hung from leaf to leaf,
From flower to flower a silken twine,
A cloud of gray that holds the dew
In globes of clear enchanted wine,

Or stretches far from branch to branch,
From thorn to thorn, in diamond rain?
Who caught the cup of crystal pure
And hung so fair the shining chain?

'Tis death, the spider, in his net,
Who lures the dancers as they glide,
In cloth of gold, in gown of green,
My lord and lady side by side.

—DORA SIGERSON.

THE fiction of the future? It is an idea that propounds itself after reading "The Wings of the Dove," by Henry James, just published by Scribners. Here at last is a companion work to the modern movement in music, sculpture, painting. Why prose should lag behind its sister arts I do not know; possibly because every drayman and pothouse politician is supposed to speak it. But anyone who has dipped into that well of English undefiled, the seventeenth century play literature, must realize that today we write a parlous and bastard prose.

It is not, however, splendid, stately, rhythmic prose that Mr. James essays or ever has essayed. The son of a metaphysician and moralist—I once fed full on Henry James, senior—the brother of a most brilliant psychologist, William James, of Harvard, it need hardly be said that character problems are of more interest to our novelist than are the external qualities of rhetorical sonority, of the glow and fascination of surfaces. Reared upon the minor moralities of Hawthorne, ever an interested, curious observer of manners, the youthful James wrote books which pictured in his own exquisite orchestra of discreet tints and delicate grays the gestures, movements and thoughts of many persons, principally those of traveled Americans. He pinned to the printed page a pronounced type in his Daisy Miller, and shall we ever forget his "Portrait of a Lady," the Princess Cassimassima—the latter not without a touch of one of Turgenev's bewilderingly capricious heroines. It is from the great, effortless art of the Russian master that Mr. James mainly derives. We all recall George Moore's rather unjust epigram about Mr. James going abroad to study Turgenev and Mr. Howells staying home studying Mr. James! But Turgenev only represents one form of influence and not a continuing one. Hawthorne it was in whom Mr. James first planted his faith on the feeling that Hawthorne's love of the moral problem still obsesses the younger artist is not missed in his latest book. The Puritan lurks somewhere about all of James, though a Puritan tempered by culture, by a humanism only possible in this age. Mr. James has made the odious word and still more odious quality of cosmopolitanism a thing of rare delight. In his newer manner, be it never so cryptic, his Americans abroad suffer a rich sea change, and from Daisy Miller to Milly Theale is the chasm of many years of temperamental culture. We wonder if the

American girl has so changed or whether the difference lies with the author; whether he has readjusted his point of vantage with the flight of time; or if Daisy Miller was a bit of literary illusion, the *pia fraus* of a subtle brain. Perhaps it is her latest sister, Milly, whose dovelike wings hover about the selfish souls of her circle, that may be a pure embodiment of an artistic dream.

The question that most interests me is the one I posed at the outset: Is this to be the fiction of the future, is "The Wings of the Dove" and studies of the like to be considered as prose equivalent of such moderns as Whistler, Monet, Munch, Debussy, Charles Martin Loeffler, d'Indy, Rodin, Richard Strauss and the rest? In latter day art the tendency to throw overboard superfluous baggage is a marked one. "The Wings of the Dove" is a book of grand simplifications. As the symphony has been modified by Berlioz and Liszt until it assumed the shape of the symphonic poem, and was finally made over into the guise of the tone poem by Richard Strauss, so the novel of the future must stem from Flaubert's "Sentimental Education" or else remain an academic imitation, a replica of Thackeray's banalities, of George Eliot's pedantic, inelastic molds. Despite its length—"heavenly," as Schumann would say—"Sentimental Education" contains in solution all that the newer novelists have since accomplished. Zola has clumsily patterned after it, Daudet found there anticipated his impressionism, and the Goncourts, notwithstanding their *nil admirari* attitude, are literary sons of Flaubert. All the new men, Maupassant, Huysmans, Loti, Barrés, Mirbeau and others discovered in this cyclopædic man what they needed, for if Flaubert was the father of realism he was also a parent of symbolism. His excessive preoccupation with style, his attaching such hieratic significance to words sounds the note of symbolism. Oddly enough Mr. James dislikes "Sentimental Education," comparing the reading of it to the mastication of sawdust and ashes. Yet he has not failed to benefit by the radical formal changes Flaubert introduced in his novel, changes more revolutionary than Wagner's in the music drama. That is why, after reading "The Wings of the Dove," I call it a book of simplifications, even though the analysis is difficult, the diction crackjaw. All the old time conventional chapter endings are dispensed with; many are suspended cadences. All barren modulations from event to event are swept away—unprepared dissonances are of continual occurrence. There is no descriptive padding—that bane of second class writers; nor are we informed at every speech of a character's name. The elliptical method Mr. James has absorbed from Flaubert; his oblique psychology is his own. It is violently staccato in the first volume; in the second I find legato passages of beauty, particularly in the twenty-fourth and twenty-fifth chapters. Volume I decomposes before your eyes the half dozen characters which in the later book perform prodigies of thought, though not of action. It is hard reading for the reader accustomed to being hypnotized by the cheap passes of cheap fiction mediums. Nothing is forestalled, nothing is obvious and one is forever turning the curves of the unexpected; yet the story is trying in its bareness, the situations not abnormal. You rub your eyes when you finish, for with all your attention, painful in its intensity, you have been told, or rather, have seen, it is all pictorial evocation; both picture and evocation wear magic in their misty attenuations—a story prime in its natural simplicities, rich in its humanity. Pity is the keynote, not the pity of the Russian fiction artists, nor the pity whose repulsive features we may see in the proceedings of certain Societies for the Purpose of Putting Impertinent Questions to the Poor regarding their Feelings and their Poverty. No, the pity aroused by Mr. James in his novel is the triumph of poetic feeling over mere sentiment. Surely Milly Theale is the most exquisite portrait in

his gallery of exquisite portraiture. Her life is a miracle, and her ending supreme art. She disliked drugs and the smell of medicine and so does her creator; but the entire book is filled with the faintly audible patter of destiny's tread behind the arras of life, of the microphonic reverberations of a crescendo that sets your soul shivering long before the climax. It is all art in the superlative, the art of Jane Austen raised to the Nth degree, superadded to Mr. James' implacable curiosity about causes final. The question whether his story is worth telling is a critical impertinence often uttered; what most concerns us is his manner of telling.

The style is crackjaw—a jungle of inversions, suspensions, elisions, repetitions, echoes, transpositions, transformations, neologisms, in which the heads of young adjectives gaze despairingly and from afar at verbs that come thundering in Teutonic fashion at the close of sentences leagues long. It is all very bewildering, but more bewildering is the result when you draft out in smooth, journalistic style this peculiarly individual style. Nothing remains; Mr. James has not spoken; his dissonances must not be resolved except by his own matchless art. In a word his meanings evaporate when phrased in our vernacular. This may prove a lot of negating things and it may not. Either way it is not to the point. The people of the novel are cold blooded, brilliant in intellect, unscrupulous in action—all except Milly and her companion, that never to be forgotten New England lady who admired Maupassant and wrote stories about "down East" that did not dwell upon kitchen life and husking bees—an ironical reflection upon Miss Wilkins that was. You must read for yourselves. No criticism, voluminous or supersubtle, can be of any help to a reader of this novel, or about as much help as a life preserver thrown overboard to a sinking person. And yet it is fiction of the future; it is a precursor of the book our children and grandchildren will enjoy when all the hurly-burly of noisy adventure, of cheap historical tales and still cheaper drawing room struttings shall have vanished from fiction. A deeper notation, a wider synthesis will, I hope, be practiced. A mere succession of books without connection is not progress. As in music, an American school of fiction cannot be formed without the study of the greatest masters, and not the imitation of second rate European celebrities. And this former will be better accomplished at home. In conclusion I may quote the authoritative statement of Arthur Symonds regarding George Meredith. In a slender, illuminating essay Mr. Symonds places Meredith among the decadents, the dissolvers of their mother speech, the men who disequilibrate syntax to serve their artistic purposes. Henry James has belonged to this group for a longer time than any of his critics have suspected; French influences, purely formal, however, have modified his work into what it now is, what the critical men call his "second manner." In his ruthless disregard for the niceties and conventionalities of sentence structure I see, or seem to see, the effect of the Goncourts. No matter how clumsy appear his pages a character emerges from the smoke of muttered enchantments, and the chiefest fault to be laid to its credit is that his characters always speak in purest Jamesian. So do Balzac's people. So do Dickens' and Meredith's. It is the fault, or virtue, of all subjective genius. Yet in his obliteration of self James recalls Flaubert; like the shadow of a god upon the troubled waters his power is sensed rather than seen.

"The Sons of Glory," by Adolfo Padovan [translated from the Italian by the Duchess Litta Visconti Arese], has proved a disappointment to me. It is sub-titled "Studies in Genius," and supposed to be a squelcher of the Lombroso theory of genius and madness; and it is nothing of the sort. An overheated, indiscriminating series of articles about Dante, Beethoven—this latter is quite superfluous—

Angelo, Galileo, Socrates, Buddha, Hannibal, Julius Caesar, Frederick and Moltke go to the making of a book whose contents have been retailed time and time again. Lombroso is simply contradicted; there is no set scientific argument, there are no facts to back up a bleak denial. Padovan seems to be of the ordinary type of sentimental enthusiast.



I am able to state as a matter of absolute news that the late George Douglass Brown left a will made years ago at Oxford, in which he gives all he may possess at the time of his death to the poor of his native parish. The daily papers, here and in London, declared that he died intestate. Literary editors please copy. The death of the author of "The House with the Green Shutters" might have been possibly averted if his friends had been apprised of his illness in time. He came up from Haslemere to London suffering, and not finding the friend he expected he suffered from Monday to Thursday (August 25) to Thursday (28th), although Francis Neilson, David Meldrum, of "Blackwoods" and other dear friends were within hailing distance, ignorant, of course, of his illness. It is possible that David Meldrum will be appointed his literary executor. There is, it is said, a fine study of "Hamlet" among his papers. Poor George Brown! He lies beside the mother he revered and loved during his lifetime in the little graveyard at Ayr, Scotland.



The perfume concert to be given at Carnegie Lyceum October 14 is an idea of the ever ingenious Sadakichi Hartmann, poet, psychologist, dramatist. The original concert of the sort was first attempted by Hauracourt in Paris. I wrote a story about it in THE MUSICAL COURIER ten years ago. Music and perfume in conjunction drench your senses—that is, if your olfactories are in good condition. The experiment will prove interesting.



Stanislaw Przybyszewski—a name very easy to pronounce when one has hay fever—wrote his booklet "Auf den Wegen der Seele," not so much for the edification of the reader, I suspect, as to rid himself of some cumulative art impressions. He prefaces it all by comfortably asserting that only two means of regarding life are possible: through the brain—which is the convenient and commonplace one—and by way of the soul, a steep path into the valley of deliberation.

This wholesale distinction is not at all a universal one; in reality the believing mass of mortals who pin their faith to a golfing, earnest voiced young sermonizer and doze over his Sabbath preachments have discovered—though it is far from them to admit it—that the latter path is the more convenient and lazier one through life.

But the author contends that there are no governing laws for the soul, while the brain must at all hazards acknowledge that twice two makes what it loes—even nature traipses along arithmetically.



Both paths exist in art. Liebermann pictures everything, from sheep to invalids, as it exists without the background of idea. He is a naturalist, the product of "Amerikanismus"—something that thrives without the dung of ideas in this age of photography. Munch sits astride the other extreme, and paints fever and visions. He shows causes in their effects and lets the objective fact go hang. And Przybyszewski sees in the works of these two men a descriptive fight between brain and soul.

It was not always thus, he sighs, and recalls the time of the Middle Ages when the soul was all. Then came science with its insatiable cry for facts, under which the soul withered. Naturalism, the ideal of the modern canaille, is the final nail in the coffin of art. In literature the realist needs but a

memoranda book; in the other arts, a steady hand and a good eye—the requisites of an ordinary soldier. Here then is the link that connects realism with militarism: both strive to kill individuality.



His art comparisons continue. Félicien Rops, the sexual pessimist, creates the woman of all times: the arch originator of sin, the one who was blessed by the priest and who salaamed to the rear of Satan, the woman of the Apocalypse. Rops is the Schopenhauer of art, and has exhausted the psychology of woman in his work. Alongside of him Strindberg is futile.

Felix Vallotton's portrait of Schumann is not a likeness, but it gives us a picture of the soul that broods in the introduction to the F sharp minor Sonata; that cries aloud in the "Aufschwung"; that pervades the F sharp minor Novelette. This, says Przybyszewski, who moths about F sharp minor, is true art, the art of Gustav Vigeland.



All of us grow sentimental over art after a good dinner. It is then that we are most apt to believe in the universality of art and to declare boldly—though not very loudly—that art knows no nationality. Yet it is just as easy to believe that Chopin might have been of Norway as it is to picture Beethoven as an Italian: the imagination refuses both. And we might as well confess here that too much time is wasted in tracing ancestry when it might be spent to better advantage in ferreting out influences—not at all the same thing.

Ibsen—is it not in "Brand"?—accounts for some of the Northern dourness in a most satisfactory manner. Now, Przybyszewski puts the national foot rule to the art of the Norwegian sculptor Vigeland. I must confess that his description of the Northern autumn drives one indoors to rugs and crackling fires. The rain of months drools down the window panes while the misty sky overhead is as leaden and heavy as a plumber's kit. The soul of the Norwegian begins to dusk, and dismal ideas appear on the surface like malarial bubbles on the face of a marshy tarn. Gradually the brain weakens and the soul assumes mastery over the well of ideas; Satan becomes the arch consoler and there is not mote of forgiveness in this atmosphere. Such conditions must leave their thumb mark on art. And they do.

We have it in Ibsen where not even the artificiality of the whole game of the stage serves not to kill it. If it is not the characteristic of Grieg's music the reason is that at heart this composer is a late offshoot of German romanticism—Schumann run to Northern seed. But in Vigeland's group it stares at us in all its hellish nakedness.



The soul knows no happiness—of course the author indirectly means the Northern soul. A jubilant soul is some unnatural thing: a four cornered wheel, a whip made of sand. And sexual pessimism is as old as the world. Throughout the ages was woman hated until Christ freed her from the bondage of loathing. The widow, who in the Talmud was compared to a plague, is honored and the Church begins to realize the evil force of the sex. Then comes that sex persecution, the witch hatred, only serving to exaggerate the power of woman. The course of it all is devious and culminates in the French Revolution, where woman appears for the last time as a power. Munch and Vigeland synthesize in their works the woman as a force of evil.



There is an interesting chapter on degeneration. Przybyszewski asserts that physicians do not busy themselves with history; if they did they soon would know that what they call degeneration has always existed; that it is not degeneration at all, but merely a phase of development as important—

if not more so—as normality: Normality is stupidity, degeneration is genius. Is there, he asks, a more notable case of the abnormal than the prophet of Protestantism, Martin Luther? The normal, he adds, is exemplified in Nordau, the brainless philosopher of the mob! The degenerate is Nietzsche!

They are all children of Satan, those great ones who for the sake of the idea sacrifice the peace of thousands, as Alexander and Napoleon; or those who spoil the dreams of youth, Socrates and Schopenhauer; yet those who venture into the depths and love sin because only sin has depth: Poe and Rops; and those who love pain for the sake of pain and straddle the Golgotha of mankind: Chopin and Schumann. Satan was the first philosopher, the first anarchist; and pain is at the bottom of all religion, all art.



There is a final chapter on the "new" in art. Every year is accredited with bringing some "new" tendency and with every fifth year art celebrates its spring time.

For the new poet Przybyszewski has snarling contempt, accusing this word balancer of knowing neither night nor day—dreaming constantly in the twilight—and of writing in whispers.

In the new painting the pattern followed is principally a carpet figure, as best a Gobelin, with colors borrowed from the Japanese. The motives embrace virgin maidens and coy youths—all is quiet, tender and innocent. This they call "soulful" art.

These artists are all the asthmatic progeny of that giant among the plebeians, Zola. While Zola handles life with sweaty hands these youths simply tap at it with perfumed fingers.

With a fling at "that ridiculous clown of mysticism," Sar Mérodack Joséphin Peladan, the chapter concludes. As is the case with every book the reader may take or leave as much as he chooses—nothing is easier to appease than one's conscience; but however he views it he must admit that there are many truths in this little book. And many of them are bitter ones.



The following is told by Arthur F. Davidson about the elder Dumas:

At the Française one evening during the performance of a play by Soumet, a spectator was observed to be slumbering. "Look," said Dumas to the author, who was sitting near him, "you see the effect produced by your tragedy!" But next evening at the same theatre it happened that the play was one of Dumas' own, and it happened also that a gentleman in the stalls was overpowered by sleep. Soumet being present, noticed this, and with infinite satisfaction, tapping Dumas on the shoulder and pointing to the offender, he said, "Please notice, my dear Dumas, that your plays can send people to sleep as well as mine."

"Not at all," was the ready answer; "that's our friend of yesterday; he has not woken up yet!"



Someone recently informed Grieg that a violinist of the gender feminine, and also of questionable talent, had decided to play his C minor Sonata in public. The composer pondered a bit and then answered consolingly: "Well, if she will at least play it in C minor, I suppose I shall have to be satisfied."



Some von Bülow anecdotes told by Richard Schliewen, a former member of the Bilse Orchestra, have been going the rounds. Some of them are remarkable, others only wonderful.

Once Hans asked a hornist to play a certain passage "*etwas semmelgelber*"; and on another occasion told the trombone players that their tones sounded like a roast beef gravy that had been running through a sewer! An enviable imagination was it not?

Rehearsing a symphony one day he expressed his satisfaction with all save the tympanist whose forte

had not pleased him. The passage was repeated, and the tympanist beat his skins as violently as was possible. Von Bülow rapped for silence and then stormed at the poor player: "*Himmeldonnerwetter!* Can't you play a decent *forte*?" The tympanist shrugged his shoulders. "Tympany alone!" yelled the conductor and the player pounded mightily.

"No, no, no. *For*te. *For*te I say."

"But Herr von Bülow, if I play louder I'll burst the drumskins."

"Did I ask you to do that, you—you—noble person? For the last quarter of an hour I have begged you to play *forte*, as it is marked in the score; instead of that you have been pounding *fortissimo* like a Berserker! Aha! now the same passage once more."

One of von Bülow's audiences applauded his playing of a Bach fugue too long; so he turned to them with this threat: "If you don't cease applauding I'll play you every one of the fugues from the 'Wohltemperirte Clavichord'—one after another!"

Knowing the public's love for Bach as well as I do, I'll wager there was silence in the time it takes to write a comma.

The Morris Piano School.

IT has been satisfactorily demonstrated by the director of the Morris Piano School that daily instruction under the supervision of a competent teacher is the surest and quickest road to thorough musical knowledge and good piano playing.

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A further advantage is presented by having all the requisites for study provided in a well equipped studio, including good pianos, claviars, technic tables, text books, charts, metronomes, music and musical library, so that all the work required may be done in the studio, thus relieving the parents of the necessity of providing these things and supervising the study of the children.

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Private lessons will be given in any and all of the above branches where desired, as are special courses for teachers who wish to learn the Virgil method of technic in a short time.

Powers News.

THE studio of Francis Fischer Powers in Carnegie Hall will open on October 1, Horace Horton Kinney, who has just returned from Italy, where he studied under celebrated teachers, and who is Mr. Powers' first assistant, having charge of the classes until the arrival of Mr. Powers on October 2 next. Mr. Powers ends an unprecedented season in Kansas City on September 27, and after a few days' rest at Colorado Springs will begin his autumn concert tour. Mr. Powers will be accompanied both on his tour and in his concerts by Harold Stewart Briggs and will fill fifteen engagements in as many different places before his arrival in New York.

MINER WALDEN GALLUP.—Mrs. A. M. Virgil's talented pupil, Miner Walden Gallup, gave a piano recital at Great Neck, L. I., on Wednesday evening, September 17, with the most flattering success.

IMPRESSIONS OF A

TRIP TO ALASKA.

By William C. Carl.

ON BOARD SS. HUMBOLDT, September, 1902.

SEATTLE makes a fine showing from the water front, and passing up Puget Sound at 9 in the evening one could almost fancy being in Paris, enjoying a sail on the Seine. The city was radiantly beautiful and a sight long to be remembered. The Humboldt is a comfortable steamer, with large, commodious staterooms on the promenade deck, consequently a generous supply of air. Better service could not be desired, everything is up to date, and the table especially good.

From Seattle the course to Alaska is by the inside channel, the distance covered being 1,000 miles to Skagway. This channel is remarkable, nothing like it being found the world over. It has the depth of the ocean, with land always in sight, and so near that frequently it is but a stone's throw from either side of the ship. The scenery is wonderfully beautiful. The mountains rise from the shore to the height in many instances of several thousand feet, covered with pine trees with a second ridge snow capped and glaciers. When seen in the afternoon with the sun shining upon them the effect is one never to be forgotten. Numerous streams of water, forming cascades, flow down the sides from dizzy heights, giving a picturesque character to this scene of wondrous beauty. The sunsets are glorious, with marvelous cloud effects. Day after day the ship winds its way among these islands, and whether in sunshine or rain the sight is always interesting. Naturally, one must expect rain in this part of the world and come prepared for it. A story is told of an old Indian who was asked if it always rained? To which he replied: "No, sometimes it snows."

Our first stop was at Ketchikan, a small village noted for its quartz mines and salmon canneries. The old Indian chief's hut was passed before landing, with a huge fish painted across the front to designate his tribe. There are two interesting totem poles in the town. These poles are made of wood, about 100 feet high, and elaborately carved. Each pole is supposed to give the history of a family or tribe, and was the only way of preserving records in former days, as the Indians could neither read nor write. The captain took a party of us to see the falls, where the salmon were so thick in the stream that they were fighting for a place. However, we were without line, hook or net and had to be content with watching the sight from the banks of the stream. We soon hastened back to the ship and before sailing were rewarded by the old Indian chief coming down to the wharf and affording us a good look at his royal highness.

The Wrangell Narrows, where the water falls 25 feet at low tide, was the next objective point, and are well named, navigation being so dangerous that ships can go through only in daylight, and high tide at that. The salmon cannery at Petersburg was interesting; the fish being of the sock eye and Taku species are very large. It is no ordinary occurrence to entrap several thousand fish in a single haul in these waters, so plentiful are they.

Just beyond we had our introduction to icebergs, and in consequence a rapid decline in temperature. Two large glaciers in the same locality stood out splendidly with the sun on the blue ice, and made us realize that we were approaching the north in earnest. Douglas, with its famous Treadwell quartz mine, was sighted after the entrance to the Taku Glacier was passed. The mines here are among the largest and most famous in Alaska. We visited the town of Douglas and then crossed over to Juneau, noted for its gold placer and quartz mines. Juneau is nestled on a sloping hill extending to the water front (in fact, considerable of it is built over the water, as are all the Alaska towns), with Mt. Juneau towering behind, forming an imposing background, the mountain streams flowing down from the dizzy heights of the summit to the town below. The streets are paved with timber, and no attempt at regularity has apparently been thought of. Many of the houses are not painted, while more are suffering for the need of a new coat. The shops are quite modern, and in the residence portion several fine houses are seen. The town is lighted by electricity, and as we steamed away at dusk it presented a fine picture. It has been raining in Juneau for two months steadily, which naturally makes every-

thing present a dark and dingy appearance. I am told the Indians refuse to believe the fact that a flood existed for forty days and forty nights, inasmuch as it frequently rains there for 120 days consecutively and no flood.

Skagway was reached in the early morning, and is situated at the entrance to the famous White Pass, and near Dyea, the entrance to the Chilkoot Pass. The town is completely surrounded with high rocky mountains, snow capped, and several glaciers. The wind blew a terrific gale and was wintry in the extreme. The White Pass and Yukon Railroad starts from the wharf. The construction of the road was one of the achievements of the age. Some of the engineering difficulties were so great away up on the mountain side that men had to hang on ropes when putting in the first shots to form the ledge for the rails. The cost of construction in many places exceeded \$250,000 per mile. This is the most northerly railway on the continent, with scenery that can nowhere be matched, and was opened in June, 1900, extending from Skagway to White Horse, a distance of 112 miles. Steamers on the Yukon River connect at White Horse for Dawson, a distance of 451 miles, and there are no less than fifteen of them. Telegraphic communication is now made with Dawson, a city quite up to date with churches, theatre with a stock company changing the play each week in the season, &c. One gentleman told me that last winter the thermometer only reached 63° below zero, and in June last it rose to 98° in the shade. Extremes in temperature in New York are certainly not to be despised after this!

A 25 cent piece is still the smallest coin in circulation, and, while the cost of living is much lower than in the past, it is high. Think of it, paying at the time of the Klondike rush \$1 for an orange, a banana or a newspaper from the outside world, or, as one gentleman told me today, his fee for a shave was \$2.50 when first able to secure the services of a barber in the Klondike. The first watermelon brought to Dawson sold for \$75; in fact, no one stopped at the cost of anything. To give an idea as to how prices were regulated, an old resident related an instance of some articles that would sell for 10 cents each in the outside world. A man appeared on the street with a few of these in a basket. The first customer was asked \$1 each, the second \$2, the third \$3, and when the fourth appeared the price rose to \$5 each, and he quickly bought all that remained at that figure. The price of table board at the present time is \$75 a month, and the daily newspapers sell for 25 cents each, or \$91.25 for the year. Surely a luxury in itself to get the news!

The scenery down the famous Lynn Canal from Skagway surpasses anything I have ever imagined. It is like fairyland. The mountains were of a turquoise blue, as the Humboldt steamed away (and in one instance quite prismatic), while the water was emerald green. As the wind was blowing a stiff breeze the spray of water formed a rainbow in the wake of the ship. Then with snow capped mountains, glaciers, green and yellow foliage on the sloping mountains, the tout ensemble formed a picture which fully repaid coming such a distance to see. The climax was reached when passing the Davidson Glacier, of which we had a superb view. This glacier is of enormous size, extending nearly to the water's edge, and connects with the Muir Glacier, covering a distance in all of about 300 miles. This Alaska trip conveys a truer idea as to the life in the great North and Northwest than volumes of books that could be read on the subject. Here you see the men actually engaged in the mining, timber and fishing industries. The Indian villages, with their low huts and totem poles, are seen.

The Chinamen are numerous in the canneries, and the Japanese as well have located in large numbers. Here one sees the rough life and struggle for gold and can only appreciate the hardships and struggles these brave men have made in the attempt to get it. Those who have succeeded deserve all they have secured, for it is as difficult to get it in Alaska as in Wall Street, even if prepared to dig and suffer all the hardships and privations of ordinary living in Alaska. These hardy men of the North are brave and deserve all they have secured in the struggle for wealth.

The return trip is through the same inside passage, but always changing in beauty.

It is a succession of many thousand Norwegian fjords, an entrancing sight, and one that can be witnessed in no other part of the world. We passed the steamship Cottage City high on the rocks near Wrangell, and took the pilot aboard; the passengers already had been transferred to another ship after she struck the rocks the night previous.

Then we continued the trip south in perfect weather, and with the most gorgeous of sunsets, forming a tone picture impossible to reproduce on canvas or by an orchestra of the most skilled musicians.

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The eighteenth scholastic year begins September 2 and ends May 1. Annual entrance examinations: Piano and Organ—Sept. 16, 10 A. M. to 12 M. and 2 to 4 P. M. Viols, Violas, 'Cello, Contrabass, Harp and All Other Orchestral Instruments—September 18, 10 A. M. to 12 M. and 2 to 4 P. M. Singing—September 17, from 10 A. M. to 12 M.; 2 to 4 P. M. and 8 to 10 P. M. Children's Day—September 20, Piano and Violin—10 A. M. to 12 M.; 2 to 4 P. M.

LETTER FROM DUSSELDORF.

SEPTEMBER 12, 1902.

FROM Cologne, that charming, cleanly and lively city, where pictures of the Dom and American tourists are to be found in infinite variety and numbers, we took the train early one morning to go to Düsseldorf, a trip which takes, with express, a little more than a half hour. Many people therefore make their headquarters in Cologne and come out to Düsseldorf for the day, and that is what we also should have done—but we didn't, and hereby hangs a tale.

Not deeming it necessary to secure rooms upon our arrival in Düsseldorf in the morning we let everything go hang and started for the Exposition, where we remained the whole day. In the evening weary, worn and tired, in a pouring rain, we wandered about the town from hotel to hotel—not a room for love or money. Finally, recommended to a private house, where we landed at an early hour of the morning, we climbed enough steps to have been able in truth to say "Nearer, My God, to Thee," and then were ushered into our apartments by an old Dutchman in a rather primitive costume composed of trousers and a jacket which might have had first place in any collection of antiquities. Add to this a bush of hair à la Paderewski, and behind a pair of huge spectacles two eyes so constructed that you didn't know whether he was looking at you or the ceiling, and you have an idea of our landlord.

He told us a most pitiful tale of his former artistic greatness, the failure of several banks, consequent loss of fortune, and it was for this reason that we paid him more than anywhere else in Germany, that when we ordered eggs we received chickens and that our coffee had the delicate flavor of dishwater. And then he asked us to recommend him further!

After this affecting tale of woe, which would move even a stone in the Pyramids with sympathy, I return to the Exposition of Düsseldorf, which I find a very interesting and amusing one. For those naturally who have seen Chicago, Paris and Buffalo it may seem like a needle in a haystack, the needle being the Exposition, the haystack the souvenir of the previous exhibitions.

When one remembers, however, that this is simply a local German affair, it is very creditable, the effect, of course, being heightened by its lovely situation upon the Rhine. The electric tram which takes its passengers up to the principal entrance to the Exposition, gives one a little glimpse of the Rhine, and as you descend from the tram your eyes fall in admiration upon the beautiful bridge which crosses the river at this point. Peaceable and calm the Rhine, this idol of the German people, flows onward, along the right shore, where is the Exposition, being a charming promenade, where, after having exhausted yourself and the view of the exhibits, one strolls along, to catch sometimes a fresh breeze and more often a fresh cold. By far the most numerous and well visited exhibits are those devoted to machinery, which seems to play the most important role in this Exposition. Really imposing in their huge proportions are those immense engines constructed for mines, and which raise the coal or whatever substance from the depths to the surface. One of these huge creatures, the largest one

in the Exposition, has a lifting power of 4,400 kilos. Colossal wheels which look powerful enough to drive the machinery of the world are controlled by levers under the direction of an engineer, while mounting a small winding staircase which leads up to a platform one can view all the particulars, see all the intricate wonders of these great monsters. After exhausting the view of these huge machines and casting a glance at the others, which in comparison to these giants look like the anæmic descendants of the fourth or fifth generation, one sees weaving machines for silks, carpets, cloths, ice machines looking rather the worse for wear; printing presses, where the employees, with an automatic regularity, shove the paper in and drop it again to make room for the next; machines where little paper bags are made in a jiffy, as well as many others. Around these there is always a crowd of people, with eyes and mouths wide open, gaping like children "to see how it works." The prettiest building on the grounds, to my opinion, is the one where the gun king, Mr. Krupp, has his exhibit of war apparatus. The downstairs shows all manner of guns, from the huge cannon of the warships, which, covered by immense iron protectors, look like huge mushrooms, to the small artillery guns strapped onto a donkey's back. All kinds of missiles were there in abundance. The great molds where the armor plates take origin, as well as four or five of those with huge holes plowed through by some cannon, and which one is more satisfied to see them there than in the sides of some good ship. Upstairs pictures of the homes and occupations of Krupp's employees, with very creditable needlework, lace, &c., done in the industrial school founded in this colony. All this is well presented and systematically exposed, and I heard one of the Krupp men stationed around remark that their uniforms were even nicer than in Chicago.

So there you are.

On one side of the grounds rose the Alps, this panorama so dear to the organizers of every exposition. Gletscher's Grottoes and a ride in the tram were all included in this Swiss paradise, all needed to complete the delusion being English tourists and Edelweiss! Cairo was represented also, and five minutes away from its precincts one could hear the monotonous sound of the tam-tams, which recalled sweet souvenirs of the Streets of Cairo in our Western metropolis noted for its pork and the huge paddles which its inhabitants call feet. Cautioned by friends, we did not enter this Oriental fake, where a lager beer Dutchman turns Mussulman by adopting a fez and blackening his mustache.

The musical part of the "Austellung" was represented by a salon, where a few firms exhibited upright and grand pianos.

On the grounds bands flourished galore, and as is usual in Germany, most of them were very good indeed. Their programs, too, I noticed embraced quite a variety, not only of styles, but of composers; even the French not being left in the shade, which is quite an extraordinary fact in the beer drinking empire. The bands, not possessing the chic and elegance of those one hears in France, excel by their discipline and full mellow tone, not to forget the majestic air of the conductor and the magnificent twist of his moustache.

Very interesting indeed was the art exposition in the Kunst palace, the Düsseldorf artists especially quite distinguishing themselves. Berlin, Munich, Karlsruhe and Vienna were those that exhibited besides Düsseldorf, and

did not compare favorably at all to the exhibits from the latter. The Secession from Vienna had arranged some very picturesque rooms in the style which they admire and battle for, specially noticeable being a small coffee room where excellent Vienna coffee and cakes were served. Klinger's Beethoven occupied an excellent place in one of the large courts of honor and was one of the things most admired and gazed at. Two portraits which especially struck me were those painted by F. E. Laizlo, the young Hungarian painter, who had his studio in Vienna last year and promises to become one of the great artists of the future. The sharp face of Cardinal Rampolla in his red robes, whose color was admirably full and luscious, was brought out in magnificent style, while the interesting head of the little Princess Sabine of Corotath, was graceful, full of expression and girlish sweetness. The portrait of a young girl in red, negligently seated on an old fashioned stool, by Fritz Rensing, of Düsseldorf, also impressed me most favorably, not only by the naturalness of the pose, but also the intensity of color. Very impressive was a statue called "Abschied" ("Farewell"), two peasants, he with his bundle in his hand, she with skirts flying and anguish in her plain face, looking up to him while their hands meet in the last farewell.

I could continue ad infinitum to speak of the many pretty things I saw at Düsseldorf, but as I have no more time, and I am sure THE COURIER no more space, I end here, only regretting that it closes on October 30, else I would advise all my friends who had not seen it to take a little trip in the beautiful Rhine country and visit Düsseldorf.

LILLIAN DOROTHY SAMUELS.

Charles Konedski-Davis.

CHAS. KONEDSKI-DAVIS, the violinist composer, has returned from his vacation in the Catskill Mountains and reopened his studio in New York, which he has removed from 115 to 109 West Eighty-ninth street, where he will have greater facilities for the accommodation of his increasing number of pupils. Mr. Davis gave a dinner on the 16th to celebrate the event, at which fifteen covers were laid. A very interesting musical program was gone through, including De Beriot's Seventh Concerto and the Bach Chaconne, by Professor Davis, who also played some well chosen trios with E. Hirschfeld (flute) and G. Hensler (piano). S. Abrams, who is the possessor of a very convincing tenor, sang "Beyond the Gates of Paradise," which almost made us wish we were there, and, coming from the sublime to the ridiculous, Mr. Baruch, a prominent attorney from Rye, did a cake walk, to the great edification of all present. G. Tommas, who is not a professional but ought to be, rendered several piano selections, displaying a well developed technic. Others present were J. H. Schackleton, of Newark; Mr. Van Wyck, of Brooklyn, and Messrs. Loewi, Seigel, Lichtenstein, Banner, Levi, of New York city. During the dinner a flashlight was taken and speeches made by several of the guests.

FELIX FOX.—Felix Fox, the pianist, returned from his sojourn in Europe last Saturday. He is planning several programs which promise to be of unusual interest, being made up of compositions rarely, if as yet at all, heard in this country. The forthcoming season will undoubtedly be a very busy one with this excellent pianist, he having booked already quite a number of engagements for recitals and with orchestra.

LEGAULOUIS, Paris,
June 7, 1902.

We have just been present at a *soirée* particularly artistic—the song recital given by Theodor Björkstén at the Salle Pleyel. With a full, beautifully ringing voice, and with a prodigious diversity of accents, the eminent Swedish tenor interpreted, one after another, German *lieder*, romantic pages of Garat, Méhul, Guédron, and melodies of Delibes, Widor, Bemberg and Gounod, as well as Swedish, French, and Italian folksongs. Here we have certainly a singer of very rare musical intelligence. After the concert Victor Maurel warmly complimented Mr. Björkstén, who during the entire concert was enthusiastically applauded.

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Mon. 29, Dubuque, Ia.	Eve. Grand Op. House.
Tues. 30, Prairie du Chien, Wis.	Mat. Metropolitan Th.
Tues. 30, La Crosse, Wis.	Eve. La Crosse Theat.
Oct. 1, St. Paul, Minn.	Mat. & Eve. The Auditorium.
Thurs. 2, Minneapolis, Minn.	Mat. & Eve. The Lyceum.
Fri. 3, Jamestown, N. D.	Mat. Opera House.



MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, September 21, 1902.



WHEN I came West I tried to tell Chicagoans why New York is more musical than this city. They regarded my native town and me with open contempt.

With many I argued, and invariably the other side won. At first I thought that was because they were noisier; now I know that it was because they were right. I've grown noisy myself, and I've become a convert to the Western way of viewing New York.

To be noisy is merely to exaggerate, and, besides, it is healthy. Emerson says: "Exaggeration is in the course of things. Without electricity the air would rot. Without this violence of direction which men and women have, without the spice of bigot and fanatic, there would be no excitement, no efficiency." Chicago has plenty of excitement, and no less a degree of efficiency.

The following paragraphs, giving the Chicago side, cover the ground of the arguments I lost:

Much earnest newspaper argument and some disinterested personal endeavor have been wasted in the attempt to found a New York permanent orchestra.

The Eastern metropolis has its regular season of irregular opera, prostituted into a vast social occasion, and this garish undertaking constitutes what the rich of New York city are doing for the cause of music. Well might one ask: "When is opera not opera?" And well might one answer: "When it is given at the Metropolitan Opera House." The real stage managers and conductors are the box holders, and their wives and daughters are the real prima donnas. The audience? They get the real benefit of the performance, of course. It arouses musical discussion—musical discussion as to whether Mrs. Legree-Jones' stomach is or is not made of paste, and whether the man with the brown beard, second box, first tier, is or is not Mr. Bridge-Whist, the tin king?

Viewed from its own standpoint, New York society is right in supporting opera rather than a permanent orchestra. Opera is a dissipation, while a symphony concert is not—generally it is a bore. (So is Sunday school, but none of us would deny its good influence.) At the opera one can bedeck oneself with dowdy clothes and

scintillant gems; at the symphony concert one's clothes should be as sober as one's mien. At the opera one can come late and make everybody stare; at the symphony concert there is no need to come late, for, firstly, you would be detained behind closed doors in the lobby; secondly, no one would stare to see you come in; and, thirdly, no one would miss you if you came not at all. At the opera you may chatter; at the symphony concert you may not. Opera is generally louder than concert. But all this is too well known to need further recapitulation here.

Perhaps with the rich of New York city mere argument and ridicule are not as potent as facts and figures. They shall have these at the end of this short article.

New York calmly arrogates to itself the title of music centre, and the right to make or mar artistic reputations. By what standard does New York measure its musical superiority—over Chicago, for instance?

A few weeks of "grand" opera? Pooh! Opera is given all the year round at Stettin, Germany; Riga, Russia; Stockholm, Sweden; Liège, Brussels; Buenos Ayres, Argentine; and part of the season at New Orleans, La. Would you call those cities world's music centres? Of course, New York has concerts given by artists of European renown. But so has Chicago. The same artists that appear there appear here, and sometimes, as in the case of Kubelik, they make more money in Chicago than they do in New York. Sunday night concerts? Their value has yet to be established. Besides, the New York Sunday night concerts are merely a miniature edition of the opera. Same orchestra, same leader, same singers, same arias, all at a greatly reduced price of admission. More people attend concerts there than here? Certainly they do, because the population is greater. The critics of New York? There is only one—and when you see it in his column it's so.

When Chicago boasted quickly to become a city important in the world's music, its rich citizens did not subscribe toward an imported opera; instead they founded the Chicago Orchestra, and for eleven years they have sustained it. The people of this city certainly have enough money to support an opera, but they simply do not wish it. And they proved their sensible attitude when some years ago they stayed away in such numbers from Mr.

Grau's Chicago performances that he swore never to return here. He has changed his mind since.

And now the facts and figures that I promised. During the eleven years that the Chicago Orchestra has existed the deficit for the entire period is estimated at \$370,961.79, or more than \$33,000 for each year. This generous sum has been supplied by about 140 guarantors and subscribers.

Here is the list, a true roll of honor:

Armour, A. V.	\$15,272
Armour, George A.	2,974
Armour, P. D.	2,974
Adams, J. McG.	2,974
Adams, Milward	297
Auditorium Association	1,094
Adams, George E.	6,500
Adams, Joseph	1,050
Armour, Mrs. B.	500
Aldis, Owen F.	2,000
Allerton, Mrs. S. W.	1,250
Blackstone, Mrs. T. B.	2,000
Blatchford, E. W.	2,974
Blackstone, T. B.	7,772
Bishop, H. W.	2,974
Barrett, S. E.	4,474
Bartlett, A. C.	6,272
Birch, Mrs. Hugh T.	8,500
Burnet, W. H.	200
Billings, C. K. G.	100
Bradley, J. H.	100
Butler, E. B.	850
Burnham, D. H.	3,750
Blair, C. J.	750
Brown, Wm. L.	2,300
Baird, Frank T.	200
Burley, C. A.	250
Boynton, C. T.	1,000
Brega, C. W.	200
Blaine, Mrs. E.	1,550
Blair, Henry A.	100
Clark, John M.	2,974
Cummings, C. R.	2,974
Counselman, C.	2,974
Crane, R. T.	2,974
Chalmers, W. J.	100
Corwith estate, H.	3,500
Carpenter, J. S.	50
Cudahy, Michael	300
Corwith, C. R.	2,000
Caton, Mrs. A.	500
Carrington, W. T.	1,000
Crane, C. R.	1,250
Driver, E. A.	100
Deering, Charles	200
Eddy, Mrs. A. N.	500
Eddy, Clarence	1,100
Ellsworth, J. W.	300
Ewen, John M.	300
Fay, C. N.	9,867
Fairbank, N. K.	2,974
Field, Marshall	9,272
Fullerton, C. W.	5,974
Fuller, W. A.	3,547
Farwell, J. A.	400
Frazier, F. P.	500
Friend	200
Glessner, J. J.	18,272
Gage, Lyman J.	3,000
Gross, S. E.	1,000
Higinbotham, H.	3,974
Hibbard, W. G.	3,000
Hutchinson, C. L.	9,022
Hamill, C. D.	2,522
Hale, W. E.	750
Hamlin, George	150
Hannah, J. S.	500
Harris, G. B.	250
Isham, Dr. R. N.	2,974
Jones, J. M. W.	500
Jackson, H. W.	100
Keith, Edson	4,772
King, Henry W.	4,272



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Keep, Albert	3,000
Kohlsaat, H. H.	2,000
Kochs, Theo. A.	1,000
Kirk, M. W.	1,000
Keep, Chauncey	250
Leiter, Levi Z.	10,000
Loomis, J. M.	2,074
Lawson, V. F.	5,250
Larned, W. C.	2,074
Lathrop, Bryan	10,000
Lefens, T. J.	500
Lindgren, J. R.	300
Lowden, F. O.	2,000
Lytton, H. C.	1,000
Lyon & Healy	300
Lawrence, E. F.	375
Meysenberg, O. W.	2,074
Murdoch, T.	2,074
McCagg, E. B.	4,272
MacVeagh, F.	5,750
McCormick, C. H.	9,272
McCormick, H. F.	3,000
McCormick, S.	2,250
McClurg, A. C.	1,250
Norton, O. W.	3,700
Norton, Edwin	200
Otis, Charles T.	1,000
Otis, Philo A.	2,250
Ogden, Mrs. M. D.	750
Orr, Arthur	2,750
Page, Mrs. T. N.	13,000
Pullman, G. M.	7,000
Pullman, Mrs. G. M.	2,000
Pike, Eugene S.	3,750
Potter, O. W.	3,224
Porter, H. H.	4,500
Pettibone, P. F.	50
Peabody, F. F.	100
Pope, Wm. J.	100
Ream, N. B.	3,474
Ryerson, M. A.	15,500
Ripley, E. P.	250
Schimpferman, W. H.	100
Smith, Byron L.	3,250
Sprague, A. A.	8,872
Sprague, O. S. A.	3,000
Stone, Mrs. H. O.	600
Stone, Henry B.	1,500
Selfridge, H. G.	100
Schlesinger, L.	400
Sturges, Mrs. M. D.	1,500
Spoor, J. A.	500
Seipp, Mrs. C.	250
Thomas, Theo.	207
Williams, N.	3,000
Wacker, C. H.	3,224
Walsh, John R.	2,913
Warner, Ezra J.	1,050
Willing, Mrs. H. J.	2,250
Webster, George H.	250
Walker, Wm. B.	4,000
Winslow, W. H.	500
Waller, R. A.	750
Watson, M. S.	400
Watson, Julia M.	150
Wrenn, J. H., & Co.	250
Walker, H. H.	100
Young, Caryl	50

The grand total will be found to aggregate \$370,961. The

New York society leaders pay high for their own pleasure; the moneyed men and women of Chicago have paid high to give pleasure to others.

While we are on the subject of statistics, let us look at some other phases of Western musical and artistic life.

That indefatigable student of everything, William E. Curtis, says: "Chicago is the best 'show town' in the world, and also the most advantageous recruiting station for stage people. New York has three times as large a theatre going population to draw from, and has twice as many theatres, but the average business for all classes of attractions is better in Chicago than there. 'The Beauty and the Beast,' for example, drew \$4,000 a week better in Chicago than at the Broadway Theatre in New York. 'King Dodo' brought in more money during the six weeks of its second presentation at Studebaker Theatre here than during the eight weeks it was running at Daly's Theatre in New York, although it was heralded there as the great success of the season. A spectacle or a light opera or any other stage performance can now be presented in Chicago quite as well as in New York or London. We are no longer dependent upon Eastern cities and Europe for costumes, scenery, music or singers. We can stage a play here without going out of the city for anything. The same is true of authorship. The books of the most successful operas on the stage today were written by Chicago men—Harry B. Smith, Frank Pixley and George Ade. Reginald de Koven is from Chicago, and other composers quite as famous are from the West."

Edward G. Cooke, a local manager, furnished these figures: "Henry W. Savage has put on the stage at least 4,000 performers from Chicago and vicinity during the five years that he has been in business here, and the applications to him alone from the students of the Chicago Musical College and other similar schools in this city are not less than 10,000 a year."

"They are mostly young women," said Cooke. "Perhaps 20 per cent. are young men. They come from all parts of the West, some of them from the farm houses and many from the villages. It is no unusual thing for a farmer's daughter to have a good voice and develop considerable ability singing in the country schoolhouse or with her piano or cabinet organ at home, and the village music teachers have prepared hundreds of successful candidates for light opera. Many of the girls who have come to Chicago to study music seek positions in the chorus in order to earn money to help pay their expenses. That class is very much superior in every respect to the daughters of the tenement houses and foreign colonies of New York, who used to compose the choruses in both grand and light opera. They are girls of stronger character, greater intelligence, better education, better morals, higher ambitions and can always be relied upon. They are more susceptible to discipline and less susceptible to the allurements and temptations that are supposed to surround the stage."

"The Wizard of Oz," just closed, played here for fourteen weeks. The books of the Grand Opera House reveal the information that the opera was given here 125 times, before 185,000 persons, and brought \$160,000 into the box office. Other theatres have taken in more money, but not at the prices prevailing in the Grand Opera House. There the rate never exceeded \$1.50. A portion of the orchestra was sold for \$1 and balcony prices were 75 cents.

"We never played to a losing house," says Manager Hamlin; "the receipts more than equaled the expenditures every night."

Every ten years the United States Census reports the number of persons between the ages of ten and fourteen years, able to read and write. The report of 1900 shows a surprising increase in literacy throughout the entire West. Nebraska heads the list of States, with 99.66 per cent. out of a possible 100. Iowa is next, followed by Oregon, Ohio, Kansas and Indiana. Utah, Michigan, Wisconsin, Washington, Minnesota and Illinois are well up on the list. New York is fourteenth.

The widespread improvement in the efficiency of American educational systems is perhaps best indicated by grouping the States into classes, as in the table below:

Limits of Percentage.	Number of States.	
	1900.	1890.
99.00 and over.....	18	2
98.00 to 98.99.....	9	11
97.00 to 97.99.....	3	8
95.00 to 96.99.....	3	7
90.00 to 94.99.....	4	6
80.00 to 89.99.....	5	5
Less than 80.00.....	8	11
Total	50	50

These figures show that in 1890 there were thirteen States, and in 1900 twenty-seven States, in which the percentage of children ten to fourteen, able to read and write, was over 98. These twenty-seven States in 1900 included 62.2 per cent. of the population. We would like to hear from Europe—even from Germany—on this subject.

Let us leave figures.

Mrs. Sarah McCulloch Ferguson, a statuesque and gifted Texas pianist, who has been in retirement for some years, will resume her public career this winter. Mrs. Ferguson intends to make her debut at the second concert of the Lakeview Musical Society.

The Bruno Steindel Company, consisting of Bruno Steindel, 'cello soloist of the Thomas orchestra; Mrs. Steindel, pianist; Mrs. Margaretha Wunderle, harpist of the Thomas Orchestra, and Mrs. Clara G. Trimble, soprano, is booked for a two weeks' tour previous to the opening of the regular Thomas Orchestra season in Chicago. The company will play in Chicago (Kenwood

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Church); Valparaiso, Ind.; Springfield, Mo.; Pleasant Hills, Mo.; Topeka, Kan.; Salina, Kan.; Wichita, Kan.; Newton, Kan.; Marshall, Mo., and Jefferson City, Mo. They will also tour four weeks in the spring, after the orchestra season closes. Mr. Steindel's recital engagements, under the energetic management of Dunstan Collins, are increasing yearly. Mr. Collins, who manages also the Steindel Company, is now in his fifth season with them, and finds for their services as spirited a demand as ever.

Miss Virginia Listemann, the young soprano whose November debut Chicago is awaiting with much interest, can pride herself on being a particular protégée of Kniese, the Prime Minister of Bayreuth. He has made Miss Listemann promise to return to Europe in the spring, and study several Wagnerian roles with him. And he has promised that she shall sing the roles at the next regular Bayreuth Festival.

The Western papers have been fed with the old story of the phenomenally high female voice, and, as usual, they have presented columns of gratuitous nonsense to the grateful press agent. The victim is Miss Edith Helena, and her voice is said to reach high F sharp, "an altitude higher than that reached by Patti, Nielson (!), Beach-Yaw, or any other singer that ever lived."

I believe Carlotta Patti once sang A flat at a concert; I know that Sibyl Sanderson sang a pure, musical G in Massenet's "Esclairemonde," and I think that Ellen Beach-Yaw has repeatedly sung F or F sharp. Ada Colley and Lucy Krall, vaudeville singers in Europe, have sung the Intermezzo from "Cavalleria Rusticana," and have both ended on high A!

The latest paper to print Miss Helena's achievement states confidently that her voice is "a wonder in chords," and adds: "Miss Helena's tones, when vibrated from the vocal bands, reach her audience after a zigzag course of reflection inside her mouth and throat; together they seem devised to serve as a sounding board and hurl out the notes at right angles."

In the new edition of Edgar Allan Poe's works the introduction has been written by Prof. Charles W. Kent. He draws an analogy between Chopin and Poe. The idea is not original. It was first masterfully exposed by James G. Huneker, of THE MUSICAL COURIER.

Miss Georgia Kober, pianist, and teacher at the Sherwood School in Milwaukee, was married to Dr. Hugh Schussler, a prominent physician of Alton, Ill.

An Indianapolis paper reports a promising musical movement. "If present plans materialize, Indianapolis is to have a musical art association, to promote the giving of high class concerts. Articles of association have been drawn up and subscriptions are being made to that end. It is provided that unless \$3,000 capital stock is subscribed, the articles shall not be binding. Mrs. Richard L. Talbot, Jr., who is actively interested in the enterprise,

says that a number of subscriptions have already been made and that others are promised."

In Southern Illinois, the other day, a musician was threatened with arrest for practicing witchcraft." And some persons think that only Paderewski can cast spells.

The Benton Harbor (Mich.) *Palladium* publishes an obituary on the death of a certain citizen, and after speaking feelingly of him and his wife, continues: "At the time of his death, he was the possessor of thirteen valuable violins of his own make. They had no children."

There is no danger that Kubelik's fame will fade in the West. They are selling here a cigar called the "Jan Kubelik Cigar." And the price is only 5 cents!

Lyman B. Glover, the well known dramatic and musical editor of the *Record-Herald*, will retire from the journalistic field on October 1. Mr. Glover is to become Richard Mansfield's manager.

Great dissatisfaction is expressed by many local artists because before they can procure engagements from some musical clubs they are compelled to sing on approval for a committee chosen from the members of such a club. One prominent singer voiced her complaint thus: "It is bad enough to have to give them a free concert, but when the committee is composed besides of musical numskulls, I do not see what a singer of name could possibly gain by singing on trial, and risk being rejected, perhaps. There is much room for personal spite in such a proceeding."

The system has been objected to before, notably in church choirs, but no other method seems available or desirable.

Manager Baker says that during the fall months he calls his an automobile. LEONARD LIEBLING.

Important Chicago News received too late for classification will be found on page 32.

Grand Conservatory of Music.

THE Grand Conservatory of Music, Dr. Ernst Eberhard director, has entered on its twenty-ninth year, and a visit to this well known institution, the only one in this country empowered by special act of the Legislature to confer the degrees of bachelor of music, master of music and doctor of music, finds the staff of teachers very busy. Over 20,000 students, from all parts of this continent, have attended this school of music, and this season the course has been even more systematized and improved. Instruction in all branches of music is given, there being no less than twelve different departments. Elocution and dramatic art are also taught, and room and board for non-resident students provided.

The series of musicales and concerts, under Dr. Eberhard's direction, will soon be resumed and the brilliant affairs of last season are sure to be equaled, even eclipsed, this year.

MADAME BJORKSTEN.—Mme. Torpadie Björkstén will return to New York city October 1 to resume her vocal instruction in her well known studio in Carnegie Hall.

ELSA RUEGGER.

THE fame of Elsa Ruegger, the renowned Belgian 'cellist, whose portrait adorns our front page today, is at the present time so universal that she ranks at the age of twenty years among the great virtuosi of the world. When only fourteen years old she won the first prize with highest distinction at the Concours of the Conservatoire Royal de Brussel. The same year the young laureate made a brilliant début in Berlin, and from that time dates her true artistic career. Her appearances the past few years in Europe have been a succession of veritable triumphs, the great number of invitations from the leading symphony and other musical societies throughout Europe showing how much this admirable artist is in demand.

During Miss Ruegger's recent appearances with the Berlin Philharmonic Orchestra in Berlin her triumphs were such that she was twice ordered to play before their Majesties the Emperor and Empress of Germany, the Crown Prince and his brothers, in their palace in Berlin. Miss Ruegger also appeared before the Queen of the Belgians, and was there invited to play at the festival which was organized to celebrate the seventieth birthday of the Grand Duke of Baden.

During Miss Ruegger's recent visit to Paris, where she was engaged to play with the Colonne Orchestra, she aroused such enthusiasm among the musical world of Paris that she was prevailed upon to give a recital, but instead of one recital, as at first intended, she gave three successive recitals, and it was during her third recital in Paris that she was honored with an invitation from the Russian Imperial Symphony Society of St. Petersburg to play with that organization the following month. During her engagement in Russia she had the honor of playing before the Grand Duke Michael, the presumptive heir to the Russian crown. When in England recently Miss Ruegger played before their Highnesses the Duke and Duchess of York. Miss Ruegger has been highly distinguished by all these royalties and presented with costly gems, such as ropes of pearls, necklaces, brooches, bracelets, watches set with diamonds and rubies, &c.

The salient qualities of Miss Ruegger's art are her highly developed technic, great intelligence and musical insight, exquisite phrasing, poetical charm, and large and soulful tone.

Miss Ruegger begins her American tour under the management of Henry Wolfsohn, October 24 and 25, in Boston, with the Boston Symphony Orchestra.

ZELLMAN CONSERVATORY.—The Zellman Conservatory of Music has started most auspiciously with an excellent aggregation of pupils in all departments. During this month a musicale will be given at the school, which is situated at 69 West 126th street, and in October a grand opening concert will take place at Ellerslie Hall.

TO SING WITH KALTENBORN.—Assunta de Rosa, a young girl with a beautiful voice and a protégée of Mrs. George Stephenson Bixby, will make her début at the Circle Auditorium with the Kaltenborn Orchestra on Friday, September 26.

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The Lankow Studios, at 800 Park Avenue, New York City, are closed from June 1 until October 1, when lady pupils will be received for instruction by Madame Lankow's assistants, Mrs. Jennie K. Gordon and Miss Mary N. Berry, and gentlemen pupils by Mr. Sylvester T. Ritter.

Madame Lankow is going abroad to place several finished pupils. She returns and resumes her work on November 1.

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NEW YORK, September 22, 1902.



MARY H. DE MOSS, soprano, will no doubt be heard frequently the coming season, having already booked such prominent engagements as the Brooklyn Institute with the Kneisel Quartet, October 23, and the Washington, D. C., performance of "The Messiah," December 30. Mattioli, of Cincinnati, her former teacher, has composed a new song for her, set to Heine's words, "Du bist wie eine Blume," a lovely melody, and which Mrs. de Moss will sing this season.

She has returned from a three months' vacation, spent in the Middle West.

Henry Loren Clements is rapidly making a name for himself as teacher of the voice, although he has also some organ pupils, among them young Herbert Braham, assistant organist at St. Mary's P. E. Church. At a musicale given at his studio some time since these participated: Misses Harriet White, Maude Rolston, M. Neu, Edith Magill, C. M. Van Tassel, Master Mishel Shapiro, the violinist; Platon Brounoff, pianist and composer, kindly assisting. Miss Rolston is said to have much temperament, warranting the assumption of her continued success, and Miss White a remarkably clear, pure soprano voice; her singing at a Masonic banquet was much enjoyed.

These pupils have made much progress in a short time, and feel they owe much to the rational method taught by Mr. Clements.

Florence Stockwell, the contralto and pupil of Parson Price, has returned from her summer's rest, resuming her career as church and concert singer. This girl has a fine natural voice, of unusual range and sonority, and is musical to her finger tips.

Clara Palmer, the dark girl of the Rogers Brothers show, is another prominent pupil of Mr. Price, who continues much in vogue among the singer actors of the dramatic profession.

The Robinsons, of Carnegie Hall, spent their vacation in Canada, and the Toronto *Saturday Night* of recent date has this to say:

Walter Robinson, a former Torontonian, and his clever and charming wife are spending their vacation in Canada, having taken a much needed holiday after a busy and extremely profitable and successful winter in New York. Mr. Robinson has made a most gratifying success in musical circles in the United States, and has, like Ernest Thompson Seton, been fortunate enough to wed a lady who has both talent of a high order and also great sympathy in and help for her husband in his career. Mr. Robinson is giving part of his time to advanced pupils this and next month.

Alice Breen has returned from a summer's stay in the Adirondacks, going at once to Lenox, returning the middle of October. She writes she has had a glorious vacation at the Lake Placid Club, enjoying coaching parties over the country, climbing mountains, including Whitefall and Marcy, making many friends in her travels, gaining 20 pounds in weight, and interesting certain prospective students so they will study with her the coming season.

Miss H. E. Crolius, of Carnegie Hall, was recently asked what was her specialty in teaching the piano, to which she replies as follows:

"I believe my strongest point is in the development of individuality in my pupils. When a composition is thoroughly understood and memorized I always insist that the pupil should listen to what the author has to say to him. This leads directly to individual interpretation, for the fingers of one linger lovingly on chords or phrases which do not appeal to those of a different temperament, and so no two play it in precisely the same manner. But when I say individual interpretation I do not mean license. The form and tempo must not be destroyed; tarantelles must not be played like barcarolles, nor funeral marches like quicksteps. The truth must be told always, but truth has individual lights and shadows, and these I have been very successful in bringing out."

Theodora Sturkow, the Chicago pianist, played the Chopin F minor concerto at the Circle Auditorium last week and made a pronounced success, for she plays with clean cut technic and beautiful taste. In response to an encore which would take nothing but a piano solo in response, she played a MacDowell excerpt brilliantly. She is a sister of the charming young Bonita in "Arizona," of Russian descent, of the blond type.

J. Harry Wheeler writes THE MUSICAL COURIER from Genoa, Italy, that he has enjoyed every moment of his tour through Holland, Austria and Italy, and will return to this country and resume teaching October 1. The monthly studio musicales will also be resumed, and Mr. Wheeler looks forward to a busy season.

The Albertus Shelley Orchestra, of the Harlem Y. M. C. A., has become a leading factor in that institution, the weekly rehearsals and frequent concerts being most attractive and beneficial. There will be a popular monthly concert under Mr. Shelley's direction this week, Friday

evening, some of the music illustrated by stereopticon views.

Mme. Marie Cross Newhaus returns from a summer's stay in Paris, bringing with her many beautiful new songs by French composers—songs sure to become famous in time. Some of these she studied with the composers, so securing the right interpretation. Pierné spent regular hours with her, and with another composer, Ellen Wright, whose "Violets" is so popular, she also became intimate. Madame Newhaus' prize competition at the Astoria, at the close of her season, and her Sunday evening students' soirée were notable events of last winter.

Mme. Cornelle Meysenheym.

THE art of singing in English, German, Italian and French and operatic training as well are the specialties of this teacher, who is court singer of the Royal Opera in Munich, Germany, and Amsterdam, Holland. She has some extremely brilliant professional pupils, among whom Miss Lillie Heidebach has recently caused much talk. The latter has sung repeatedly at the Kaltenborn concerts, and some time ago appeared in opera in Providence, R. I., when the *News* of that city said:

"Miss Heidebach is young and charming, as her picture testifies. She sang Leonora in 'Il Trovatore' this week, and is having her initial operatic experience, attracting flattering attention alike by her singing, vocal accomplishments and beauty." Also: "Miss Heidebach is a New York society girl and comes from a rich and influential family; she is noticeably handsome and possesses an unusual amount of talent. She is capably adapted for operatic work. She has participated in leading concerts with success, and her fine, elastic voice is evidence of her natural and acquired ability."

At the soirée musicale by Madame Meysenheym's pupils in Astoria some time ago a score participated, Miss Celia Stiner being encored, Miss Gussie Fisher's beautiful voice pleasing all, and Miss Josephine Bouvier being voted an artist. Florence Cohen made a fine effect; Elizabeth Long also, while Miss Heidebach, who sang twice, was a brilliant success. Miss Jo Kien, a young country-woman of Madame Meysenheym, contributed some piano solos which were much enjoyed, playing the Liszt "Tarantella" brilliantly, so she had to give an encore. She expects to appear as soloist at a Kaltenborn orchestra concert, playing the Liszt E flat Concerto, in October.

CLARA KALISHER.—At the Kaltenborn concert last Sunday evening Miss Clara Kalisher, who has not been heard here for some time, made an excellent impression by her singing of the aria, "Ah, mon fils," from Meyerbeer's "Le Prophète." Miss Kalisher has many attributes of success, a voice of agreeable timbre, splendid diction and an understanding of vocal production, besides also an attractive stage presence. She was heartily encored. The house was crowded.

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THE CRITIC THE HERO.

UNFORTUNATELY Mr. Huneker's reply to Mr. Blumenberg's spirited editorial in the issue of THE MUSICAL COURIER of August 20 has been lost, so that in taking a "hand in" in this vital discussion I must rely on my memory for the argument he makes.

As a music critic of a New York daily paper, as an old, old critic who has run the gamut from magazine interviews to abstract criticism of Richard Strauss, I think I am entitled to think and feel keenly on this subject. It is highest time that we critics awoke to the dignity of our position and endeavor to extricate our self respecting manhood from the abysses into which we ourselves have hurled it, and I for one am heart and soul in consonance with Mr. Blumenberg's somewhat excited utterances.

It is well and good for James Huneker to sit back in his \$10,000 a year MUSICAL COURIER editorial chair and squint lazily through rosy glasses at the rest of us struggling along with cracked nerves and office boy salaries, and to view the situation as an epicure after dinner thinks of his hunger before, and for him to generalize along pleasantest paths, but the fact remains that criticism in New York city and the critics of New York city are in an artistic predicament of such a peculiar nature that nothing short of a cataclysm will right matters. I would not blame the public were it to rise one morning and pitch every one of us out of our positions and our editors after us, for to us was entrusted the sacred responsibility of educating our country in music; of teaching it the high and noble art of appreciating God given masterpieces; of training it up to want and encourage only the highest works. We have taken our salaries, and from one season's end to another we have taught our trusting public the mysteries of the personalities of a lot of fairly mediocre artists, who butcher sacredly beautiful works and who go unscathed.

Did any critic in New York censure Paderewski for his shocking piano playing last year at the Boston Symphony concert? No! What critics went to his dinner after "Manru"? Why was "Manru" received as it was, when it has not one enduring syllable or note in it? Were not all the men critics of New York invited save the two who wrote tentatively concerning the work? Would a certain critic's ears be deaf to Gadski's frequent flights into vocal chaos if she were not a "golden haired" visitor at his house? If a critic received a check for \$5,000 from three opera artists upon the birth of an infant, can he ever after criticise adversely, possibly help to decrease the income of the persons who have benefited him financially? If a critic borrows money of artists, and it has been done, or attempted—rarely I know, but the exception proves the rule—how is he going to treat them afterward? If a man annotates Philharmonic programs, how can he criticise the bad playing of the orchestra, and thus help deplete the treas-

ury which pays him a salary? With whom does Jean de Reszke spend the \$15,000 he is authentically reported to expend on the press annually? Does it go to the caterers who supply his dinners to critics? Does it go in gifts or jewels?

One thing is sure—the critics of New York city have made a multimillionaire of a tenor whom Europe left almost poor, and this same tenor will be known to posterity only through the writings of these critics, and these critics are so poor that they are in debt, overworked, homeless, and, to cap the climax, despised by editors, public and artists. It serves them right. When we commence to be true to ourselves the world will be true to us, not before. We stand in all the world a little band of less than twenty men and four women; in our hands is rested the duty of selecting the good artist from the bad; perpetuating the meritorious compositions from the inferior; keeping the classics perpetually before our audiences; stimulating all musical thought and progress, of the world and of individuals. It is a sacred duty, and we have sold ourselves for a mess of pottage simply because we have not carried out our contract to our public, from sheer lack of manhood.

It is a risk to walk in upon that indifferent editor of whom Mr. Huneker speaks and say: "See here! Isn't it about time we pull this public and these artists up to my level, instead of your making me sink to theirs, to be a sort of scribbling puppet for everybody to laugh at when his back is turned?" Why, the most miserable second-hand singer, who has been helped by our voluntary kindness, is the first to make gestures of derision at us.

Mr. Huneker is right when he says they despise us if we praise them and anathematize if we condemn. If we had from the first sunk them to the level of an orchestral instrument or of the piano they played, and remembered the music pure and simple with which we were both concerned and solely concerned, we would be upon our high priced pedestals where we belong, as a small body of experts. Yes, we are some twenty-four men and women as opposed to thousands of performers and persons who make noises in their throats for money and pound upon instruments for hire. We, because of our insane policy, have no stable, recognized positions and have compelled ourselves to tell our audiences the most ridiculous items about these too often inferior creatures, for that is what we have accustomed our public to expect. It is in reality an honor, a great and signal honor, to any artist or society to have any one of us attend a performance, for only by our recording our expert opinions in print are they ever heard of or given a name. Not a singer or instrumentalist of former years lives, save through the pens of those who then wrote on these subjects. Many of the greatest masterpieces would be in

oblivion today save for the delving and excavating of the critics.

Critics positively should not meet artists. It is undignified to say the least. But, as a matter of fact, it is as embarrassing to the artist as to the critic. Last year I was with one of the great singers whom I call "friend" (I acknowledge my delinquencies freely), when the card of a dilettante writer was handed in. The singer was visibly annoyed, but said, "I must see him. It's policy, you know. But I despise these writers." And we have established such a scheme that the most prominent artists accept our invitations and invite us in turn; not from friendship, but from this same policy, and we, who know it well enough, have so little appreciation of our own self respect that we "hobnob" with them to extract some of their reflected glory, when the entire glory belongs to us, and theirs is largely if not absolutely of our making. After concerts we go off in a crowd and at "Brown's" or "Mock's" we strive how best we can stuff an article down the throats of our public, which will not be "over their heads," too technical, too musical, too learned, too expert or too long! And this is criticism!

Because we have given editors and public these personalities for years we can't expect them to clamor for something higher, and if we are to advance along the lines we have followed recently any reporter could do our work, just as the New York Herald maintains. The artist should pay us individually a salary for fixing his status before the public. We should be paid by the managers to attend their concerts and for telling the public about their existence. We should be revered as mighty forces for good, and honored by editors, public and artists, but—where do we stand?

We enrich artists that they may drop us some crumbs of the overflow by various and subtle methods, instead of making that artist who is made by us enrich us, and we are content to bask in the sunshine of their supercilious smiles and insincere friendship. In the meanwhile the music masters grow less and less. A melody is less than a gown, a symphony is less than the director; a fiddle and a fiddler are to be perpetuated, but away with the Beethoven Romanza!—there is nothing new to write about it. The pianist—the one who gave me a scarf pin—is of interest because he stole another man's wife. My dear friend gives a recital—who cares for the songs or style when she invites us to a banquet afterward? How can we expect our country to demand stock opera companies, orchestras and conservatories when this is the kind of lesson we teach it? How can we expect to be respected when we rest content in doing such equivocal work, which makes us very often actually absurd?

If Mr. Henderson, Mr. Krebhiel, Mr. Huneker, Mr. Blumenberg himself, Mr. Martinez, Mrs. Danziger and Miss von Tetzel would now approach their task with a spirit of serious appreciation of its meaning and requirements, New York would not long remain in the fatuous position she now occupies, and in time the good work will spread. It's the abstract criticism we must concern ourselves with if we desire to inaugurate a system whereby good artists will give good music to an intelligent audience, which we have educated into demanding it. Sal-

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aries will raise themselves when once we take the position to which we are heir. We are the heroes—the greatest artists and the virtuosos. No interpretative art or artist can exist one minute without us, and the country would gravitate very naturally back to its—musically speaking—primitive state but for our exhortations. It doesn't matter in the least what the inexpert public wants; it must be made to take what it needs, just as a sick child must take its tonic.

The life or death of all that is good in music rests with us to a great extent. If we shut our ears and cripple our pens for the sake of policy or friendship, or shrink from our tasks, we are simply dishonest, for that is not what we ostensibly receive our salary for. If we would once speak out and demand fair space for scholarly essays upon art and music we would get it, for no editor, as Mr. Blumenberg says, is going wantonly to deceive, hoodwink, or begot his public. Our salaries will adjust themselves as soon as we demonstrate our ethical and practical worth. I, for one, am sick of being an all around butt and derision, and of hearing the jeers leveled at my colleagues.

Personally I shall from now on reject all overtures made by artists, and do my utmost in the cause of music in its grandest sense, and I do not anticipate trouble with my editor either, for on this subject he knows that I am the master, not he.

A DAILY MUSIC CRITIC OF NEW YORK.

Blauvelt Sailed Yesterday.

MADAME BLAUVELT sailed on the Kronprinz Wilhelm for England yesterday. The American prima donna begins her fifth successive annual tour of Great Britain at the Cardiff Festival (Wales). In the latter part of next month she will sing three times at the Norwich Festival. Immediately following she will go on tour through England and Scotland, singing with all the famous English orchestras. She will return to America at the end of December for the most extensive tour ever made in her native country—from Maine to California and as far south as Texas, singing in oratorio, recital and with all the important orchestras. Madame Blauvelt will be in America from January to June.

Satte Sings in Corning.

FRANZ SATTE, the tenor, assisted Richard Henry Warren at the dedicatory organ recital at the Presbyterian Church, Corning, N. Y. The following extract is from a report in the *Daily Journal* of that town:

Mr. Satte fully met the expectations of the most critical. His interpretation of the romance from "Phyllis" composed by Mr. Warren, was a revelation, showing both the finish of the trained singer and the genius of the composer. In his "Prize Song," from "Die Meistersinger," by Wagner, Mr. Satte proved his high ability as a Wagnerian interpreter.—Daily Journal, Corning, N. Y., September 19, 1902.

DUFRICHE AND BERGE AT THE NATIONAL CONSERVATORY OF MUSIC.

EXAMINATIONS in the singing department at the National Conservatory of Music were personally conducted by the new head of the department, Eugene Dufriche, and Irénée Bergé, M. Dufriche's associate, who recently arrived in New York from Paris. Like M. Dufriche, M. Bergé is a (first prize) graduate of the Paris Conservatory. Dufriche has an international reputation as an opera singer. For the past six years he has been a member of the Grau Opera Company. His début in opera was made at the Opéra Comique in Paris, and he has sung in the principal opera houses in Italy, Spain, Russia, South America and the United Kingdom. From childhood he has lived in a musical atmosphere, and long before he reached his teens studied music and made a name as a chorister in the churches of Paris, in which city he was born. M. Dufriche has enjoyed a lifelong acquaintance with Bizet, Ambroise Thomas, Gounod, Reyer, Massenet, Saint-Saëns, Ponchielli, Mascagni and Puccini. In the musical world he is recognized today as one of the most conscientious and at the same time finished teachers in all branches of vocal art.

M. Bergé is known abroad for his skill as an instructor. He was born in Paris in 1858 and began his musical studies in Toulouse. At the age of seventeen he returned to Paris and entered the National Conservatory of Music. There he studied harmony and composition with Dubois and Massenet. His record as student includes first prize in piano, first prize in harmony, grand prix d'honneur of the Minister of the Beaux Arts, and fourth place among the eighteen competitors for the grand Prix de Rome. He has been the teacher and accompanist of eminent artists of the Opéra and Opéra Comique, such as Jean and Edouard de Reszké, Salazar, Salazar, Clement Engel, &c. For the last four years M. Bergé has filled the position of chef de chant Français at Covent Garden, London. He possesses a good tenor voice, and, following the advice of M. de Reszké, sang with success in the best salons and classical concerts in Paris and provinces; also at the Colonne and Guilmant concerts at the Trocadero and the Conservatory.

M. Bergé is the author of some charming songs and piano pieces. His musical temperament draws him toward the theatre, for which he has written several works.

Mrs. Thurber has received congratulations on such additions to the faculty of the conservatory. The fact that Mrs. Thurber has again espoused the cause of singers is drawing many new and promising students. Recently a gentleman from another State telegraphed to Mrs. Thurber, and in his long message stated that he was happy to learn that she was going to take a special interest in singers again, and in view of this the gentleman added that he would personally assume the financial responsibility

bility of his protégée for five years, or as long as required. This gentleman was much interested in the old National Opera Company, founded by Mrs. Thurber.

Among the new students in the singing department are two women with remarkable voices. Both have been singing on the stage, one at Proctor's and the other at Keith's, and in each case the applicants declared they wished now the artistic training which they lacked, and when they have it they hope to realize their ambition and take higher rank as singers.

Both Dufriche and his associate, M. Bergé, will be at the conservatory every morning. The different branches of the department are divided as follows: Monday and Thursday, repertory in opera and oratorio; Tuesday and Friday, opera; Wednesday and Saturday, singing. Both men assist in all lessons.

The American School of Opera.

REGINALD DE KOVEN is very enthusiastic over the work of the American School of Opera, and has been devoting much of his time to it since he became its president. The school has instituted its third regular season term in new quarters, next door to the new Belasco Theatre, on Forty-second street.

During the entrance examination period the board of examiners, including Reginald de Koven, William G. Stewart, Herman Perlet, William Parry, George Paxton and Dr. E. S. Kimball, over 200 applicants have been heard and this great increase of students made the old quarters at Berkeley Lyceum entirely inadequate. The new offices, studios and classrooms will occupy the entire building, at No. 215 West Forty-fourth street.

The American School of Opera has for its purpose the professional preparation of young operatic aspirants, whom its examining board accepts as possessing the qualifications for a career on the professional operatic stage.

The ordinary college or conservatory of music in no way fits its graduates for a stage career, and the students are not acceptable to managers, because of their lack of stage knowledge. The American School of Opera, through its preparatory course, which includes public performances, removes this amateurishness and puts its graduates in the hands of the managers with a professional training.

President de Koven champions that class of light opera which prevailed during the McCaull days, and his reason for its decline is the lack of capable singers. He hopes and expects to see it again in vogue.

AUGUSTA COTTELOW.—This charming and popular young pianist has returned to the city after a delightful vacation among the New Hampshire mountains. Miss Cottlow passed the summer mountain climbing and boating, and has gained health and strength for the busy season which she has in prospect.

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CARL IN BRITISH COLUMBIA.

SEATTLE, Wash., September 26, 1902.

WILLIAM C. CARL is having phenomenal success on his tour of organ concerts in the far Northwest. In Victoria, where he played on his return from Alaska, a large and enthusiastic audience greeted him. At Vancouver he was accorded ovation after ovation by audiences of unusual size. At the first recital there were estimated to be 1,500 in the church, and at the third appearance 1,700, with as many more turned away unable to gain admittance.

Mr. Carl's tour was planned as follows: Seattle, Wash., September 16; Tacoma, Wash., September 17; Spokane, Wash., September 19; Helena, Mont., September 22 (second engagement); Great Falls, Mont., September 23; then direct to New York city to resume work at the First Presbyterian Church, September 28, and the engagement with the Duss Band in Buffalo October 6 for the entire week.

After this engagement is concluded Mr. Carl will hasten to New York again for the reopening of the Guilman Organ School, October 14.

Following are extracts from the press in British Columbia:

Fifteen hundred people last night attended the inaugural recital of the new pipe organ of Wesley Church, and there was not one in all that vast congregation who, at the conclusion of the concert, did not desire to congratulate the organist, the choir-master and even the church officials on the very successful results achieved.

Mr. Carl himself had chosen most of the organ numbers, and the excellence of his judgment was shown in the variety of music and the versatility of action of the big organ under his master touch. The selections were from the best known composers—Wagner, Handel, Rubinstein, Thomas Carter, Sebastian Bach and Mr. Carl's own teacher, Alexander Guilman. Being representative selections, the general effect was a portrayal of the entire gamut of human emotion musically expressed, resulting in a tout ensemble ranging in perfect diapason from the highest and mightiest and most strident chords that the big organ was capable of, to the daintiest and gentlest notes, as fine, as velvety and superbly tender and as purely scintillating as the soul music of the composer.—Vancouver Daily Province, September 13, 1902.

It is eminently proper that man should bring the grandest musical instrument fashioned by art to the special service of his Creator, and last evening's recital at St. John's Church by the world famous organist, William C. Carl, illustrated in new meaning to many the potent influence of the organ in the habitude of divine worship. The power, glory and dignity lying dormant in its intricate mechanism were shown forth by a master hand, each note clear and full toned, being a winged messenger from the soul, and singing man's highest hopes and aspirations, hopes and ideals.

"Le Vendredi-Saint" ("Good Friday"), Wagner's "Waldweben" ("Forest Music"), if any choice is permissible, was the gem of the evening. The organist is superb in his interpretation of nature studies, and in this selection from Wagner the delights of the rendition were so absorbing that anything approaching analysis would convey but a passing glimpse into a gorgeous panorama of tone wonders.—Victoria (B. C.) Daily Times, September 12, 1902.

Naturally the double attraction of the opening sacred recital on the new organ, and the presence of William C. Carl, the noted New

York organist, drew a very large attendance at the Wesley Church last evening; indeed so great was the crush that the notice "standing room only" might well have been hung out half an hour before the time announced for the opening selection. Those who attended the recital were rewarded by hearing some of the most magnificent and beautifully toned organ selections played by a master. The organ itself is a fine instrument, as is shown by the description appended, but the selections played by Mr. Carl would have sounded grand, and his touch would have carried an irresistible magnetic influence with it had the instrument performed upon been even as lowly as the much abused schoolroom piano. That it is the man and not the instrument that makes the music was demonstrated by Mr. Carl's performance last evening, and his work so electrified his audience that, although repeatedly requested not to applaud in the church, the clapping of hands and other tokens of pleasure and gratification could not be restrained, and encore after encore was given.—Vancouver Daily News-Advertiser, September 13, 1902.

LAST WEEK OF DUSS.



DUSS and his band will finish their New York engagement next Sunday night, when a grand jubilee will be given in Madison Square Garden. During the entire summer they have entertained large and pleased audiences in St. Nicholas Garden. Their engagement began the night of May 26 and has continued without interruption. This is the longest continuous engagement in New York of any band or orchestra. When Mr. Duss first came to New York he was unknown. Now everybody in the city knows of him. He assembled a band of capable musicians, many of whom had played with the greatest bands in this country. Every night Duss has led these instrumentalists through a long and varied program. The musical bill of fare has been such as to satisfy a miscellaneous audience of music lovers. During his long engagement here Duss has presented many excellent programs and given a number of novelties. This week the audiences are very large and demonstrative. Next Monday the Duss Band will begin its first tour.

The following cities will be visited before the band returns to New York for a concert in the Metropolitan Opera House Sunday night, October 24:

Utica, N. Y.; Auburn, N. Y.; Hamilton, Canada; Toronto, Canada; Niagara Falls, N. Y.; Buffalo, N. Y.; Rochester, N. Y.; Mt. Morris, N. Y.; Hornellsville, N. Y.; Jamestown, N. Y.; Warren, Pa.; Kane, Pa.; Butler, Pa.; Rochester, Pa.; Pittsburg, Pa.; Wheeling, W. Va.; New Martinsville, W. Va.; Clarksburg, W. Va.; Fairmont, W. Va.; Cumberland, Md.; Washington, D. C.; Baltimore, Md.; Paterson, N. J.; Elizabeth, N. J.; Newark, N. J.; Morristown, N. J.; Metropolitan Opera House.

William E. Harper.

WILLIAM E. HARPER is another artist who has succeeded in reaching a position among America's foremost basses. Few singers possess the many requirements necessary to be classed as among the great artists. In Mr. Harper are combined voice, temperament, intelligence in interpretation, high artistic ideals, qualities that bring what all singers strive for—success. Following are a few of his latest press notices:

Mr. Harper contributed much to the pleasure derived from the concert by his virile singing of Korby's "Hungarian Song" and White's "King Charles." Brains and heart, as well as voice and technic, are made to serve his purpose, and his performances were splendidly stirring examples of what a singer, blessed with a noble organ, gifted with unusual intelligence and controlled by high artistic ideals, can accomplish in getting into the very soul of a musical composition.—Newark Evening News, Newark, N. J.

W. E. Harper, the basso, has a voice that would win applause and attention in any circle of artists in the world. He has a well modulated voice; the sweetness and volume of which were fully shown in "The Wreck of the Hesperus." There is always something attractive about his voice, while the presence of the gentleman is also in his favor.—Port Chester Journal, Port Chester, N. Y.

Mr. Harper's phrasing is artistic and justly expressive of the sentiment of the songs he sings. His technic is facile and smooth and he infuses his performances with a virile spirit, when the occasion demands it, that is thrilling in its effect.—Newark Evening News, Newark, N. J.

Mr. Harper possesses a powerful voice of pleasing quality, which he uses to exceptional advantage. In "Honor and Arms," from Handel's "Samson," he had abundant opportunity to bring his excellent coloratura into requisition, and the appreciative audience applauded him most generously.—Orange Journal, Orange, N. J.

Mr. Harper sang in a beautiful and delightful manner, and with the spirit of a musician. He had to sing again, and gave "Sombre Woods," by Lully.—Sunday Call, Newark, N. J.

Ellison Van Hoose Returns.

ELLISON VAN HOOSE returned on the steamer Manitou from London on Wednesday last. While in London Mr. van Hoose sang in several concerts, duplicating his successes in that city of three years ago. The outlook for Mr. van Hoose's coming season is a very bright one. He is already engaged to sing in several of the orchestral concerts throughout the country, and also in many oratorio and miscellaneous concerts. He will open his season on October 3 in Bangor, Me., where he is engaged for two concerts. Then will follow in quick succession two appearances in Portland, Me.; Burlington, Vt., and Manchester, N. H. Henry Wolfsohn has also arranged for van Hoose to make a midwinter tour through Maine, when he will sing in fifteen concerts. The following are extracts from his late London notices:

The chief feature of this concert was the fine singing of Ellison van Hoose, his rendering of the "Preislied" necessitating an encore. He returns to us with his magnificent tenor voice in superb condition, his style more finished and his voice under far better control than when he last appeared here.—Whitehall Review.

I listened attentively to the singing of Mr. van Hoose, as three years have elapsed since his last appearance here, and I found a lot

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to admire in his vocalization (which has improved wonderfully, for he has far better control of his tone than ever before), and his taste in phrasing and diction. His singing of the Prize Song was the best ever heard in Queen's Hall. It does seem that we have in him just the man for the tenor roles in Wagner's music dramas. He has much resource.—Musical Times.

Again, after a lapse of three years, we had the pleasure of hearing Mr. van Hoose, who has improved a great deal during his absence from our shores. His voice is still fresh and even more lovely in quality. He sang "Lohengrin's Narration" so well that he was called upon to repeat the famous excerpt.—Daily Telegraph.

Among the chief events of the week must be placed the reappearance of Ellison van Hoose. On Monday he evoked quite a furore with the Prize Song, which he was compelled to repeat, and on Friday again he delighted every connoisseur by the exquisite purity of his voice, refined phrasing and dramatic intelligence.—The Observer.

Platon Brounoff's Busy Season.

THE well known pianist, composer, teacher and lecturer on Russian life and music on his return finds awaiting him the largest number of students yet in his classes, his time being well filled at both studios. A specialty this season is the coaching of professionals, of whom some who are prominently before the public are his pupils. While his teaching is important, the popular lecture-recitals on Russia and the life and music of that far off country will form, as before, an integral feature of his season. These lecture-recitals have proven most interesting, instructive and full of anecdote and information, so that return dates are frequent. He now has a manager in Philadelphia, and one also in Williamsport, W. Va., and a series of a dozen engagements are pending.

PERCY HEMUS WITH DUSS.—Mr. Hemus' success with the Duss Band has led to his engagement as soloist for the two big concerts, that of the coming Sunday night at Madison Square Garden Hall, and October 26, at the Metropolitan Opera House. Unlike many singers, Mr. Hemus is a constant student, never self satisfied, not confining his best efforts to the Roman Catholic Cathedral, of which he is baritone soloist, but covering the wider field of concert singing.

Mrs. St. JOHN-BRENON.—Mrs. St. John-Brenon, for many years an English resident of Paris and Rome, is to open her studio in Carnegie Hall on October 1.

She makes a specialty of cultivating the modulation of the speaking voice, teaching elegance of pronunciation and correctness of inflection. In addition to this work she coaches singers in speaking and phrasing Italian and French.

CLAVIER PIANO SCHOOL REOPENS OCTOBER 1.

THE regular school year of the Clavier Piano School, 11 West Twenty-second street, will open October 1, and will include thirty-six weeks, ending, to be exact, on June 27, 1903. As all readers of THE MUSICAL COURIER must know, the summer term, which ended the middle of August, was very successful. The course attracted the attention of many musicians visiting the city, and in addition to the recitals by Mr. Fabian and Mrs. Hadden Alexander other members of the faculty contributed to the artistic and educational advancement of the institution.

A. K. Virgil, the author and founder of the Virgil Clavier method, outlines the work at Clavier Piano School in the following paragraphs from the new prospectus:

The special system of instruction employed is based upon thirty years of study to determine the best means of imparting skill in piano playing, and to discover the cause of the failure of so great a number of the pupils of famous masters to become artistic performers.

The results already achieved, the recognition and adoption of the Virgil method by many of the foremost music educators in Europe, as well as America, demonstrate the fact that a rational educational method in piano study is a surer foundation upon which to build artistic hopes than is the reflected glory of renowned masters.

A special technic course is designed expressly for those who have had musical training, but are deficient in executive skill, and lack the great essential, repose; and also for teachers who desire to improve their own educational methods.

The three all important factors in artistic piano playing are:

A positive technic, a musical touch and repose.

The first two mean simply conscious technical accuracy and right physical conditions.

The first and special aim of the Virgil method is to build the pupil up physically, and to see that he gains as quickly as possible thorough control of brain, nerves and muscles, and,

That from the outset, beginning with simple and single movements, he acquires the skill to execute playing movements and their various combinations with conscious accuracy and perfect ease; and this means a positive technic, a musical touch, and, as a natural consequence, repose.

Elementary preparatory course—This course is simply one of preparation for piano playing, and embraces six distinct subjects: (a) Mind training, (b) physical development, (c) ear training, (d) technic, (e) time study, (f) sight reading and sight playing, and is designed for beginners and those who have not previously received thorough schooling in the rudiments of music.

Special technic course—This course is not for beginners, but for those who have already had musical training but have not acquired the technical facility they desire.

Regular course—The regular course is divided into twelve consecutive grades, covering a period of four years of three terms each.

The course can be completed in a shorter period by special proficiency and application.

The faculty of the school includes:

A. K. Virgil, founder and director; Miss Florence Dodd, associate director; S. M. Fabian, head of department of interpretation; Mrs. Hadden-Alexander, Miss Harriette Brower, Mrs. Rose Lewinthal,

John Brady, Mrs. Clara Nightingale, Mrs. Blanche Whitaker, Miss Grace E. Hodgson, Miss Louise Lerch, Miss Ethel O'Neil, John R. Rebarer.

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Auricular department—F. H. Shepard.

Physical training—Miss Frances Temple Ellery.

Ensemble class—Herwegh von Ende.

Munchhoff Pleases London Critics.

THE following are some of the excellent criticisms received by Miss Munchhoff after her London debut in May last:

Mary Munchhoff gave a recital at Bechstein Hall yesterday afternoon, and had no difficulty in gaining the esteem of her audience, for she is a singer of rare attainments. Over her voice—a soprano of beautifully pure and fresh quality, and of wide range—the artist in question has established sure control. Further she possesses the advantages of style and a large command of expression, so that altogether her equipment is complete. In the first group stood examples of Bach, Giordani, Campa and Veracini, and the vocalist's renderings of the first-named composer's lovely "Willst du dein Herz mir schenken" and the air from "Phöbus und Pan" called for nothing but commendation. So with the other pieces by the old musicians, Campa's "Charmant Papillon" being given with special grace and charm. Afterwards, in the scena from "La Sonnambula" Miss Munchhoff displayed to full advantage the brilliant qualities of her technic, executing the runs with engaging neatness and fluency, and accomplishing her task with perfect ease. Coming forward again, the gifted vocalist delighted her hearers by her expressive and fascinating interpretations of Liszt's "Die tote Nachtigall," Wagner's "Wienlied" and the two examples of Brahms. She was very warmly applauded, and her abilities are such that she should certainly achieve striking success in London concert rooms.—London Daily Telegraph, May 13, 1902.

I was fascinated by the musical beauty of Miss Munchhoff's voice, which is a peculiarly pure toned soprano. It is, moreover, perfectly produced, of great flexibility, and manifestly dominated by a sensitive and artistic temperament. Of a truth, sweetness and brilliancy are here found in harmony.—Referee, May 18, 1902.

Miss Mary Munchhoff's success was so pronounced at her debut at Bechstein Hall on the 12th inst. that she was induced to give a second recital in the same hall on Wednesday afternoon, when she again charmed her listeners by the beautiful quality of her voice and the exquisite finish and refinement of her singing. As at her previous recital, her selection embraced several styles, and she seemed to be equally at home in the florid passages of Rossini's aria, "Una voce poco fa," as in the tranquil beauty of Schubert's "Du bist die Ruh," an exceptional example of perfect legato singing.—Sunday Times, May 25, 1902.

After a most successful summer season at Asbury Park Madame Ogden Crane has returned to the city and resumed teaching at her new residence studio in Carnegie Hall.



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LATE CHICAGO NEWS.

Other Chicago news will be found in the regular department on page 24.

CHICAGO, September 21, 1902.

Dates for the concerts and recitals to take place here are being rapidly regulated and announced, and an idea of what the season will offer is now possible.

The Chicago Orchestra's concerts form, of course, the main feature and chief stay of the entire coming six months of music. Beginning on October 17, they will be given at the Auditorium every Friday afternoon and Saturday evening for the following twenty-four weeks.

The Apollo Club, the next in importance of the local organizations, has five concerts scheduled, the dates being November 10, "Hora Novissima" and "Spectre Bride"; December 25 and 28, "Messiah"; February 9, "Creation" and "Hymn of Praise," and March 23, "Dream of Gerontius."

The Spiering Quartet has arranged four evenings of chamber music for the season, Music Hall being the place, and November 11, December 16, January 27 and March 10 the dates.

The Mendelssohn Club's three subscription concerts will be given this year in Music Hall instead of in the Studebaker, and are listed for December 11, February 19 and April 23.

To these concert series may be added those given in Ravenswood and Evanston by the musical clubs of those two suburbs. The Ravenswood Club announces four concerts, the dates and works being November 27, Elgar's "Black Knight," and Hady's "Creation"; December 23, "Messiah"; February 26, "Hiawatha's Wedding Feast" and "Death of Minnehaha," and April 30, "Saint Paul." The Evanston Musical Society will have the assistance of the Ravenswood Club in a performance of Verdi's "Manzoni Requiem" on November 13, and will give on December 18 "The Messiah," on February 19 "St. John's Eve," and on April 16, "Golden Legend."

Recitals will also be plentiful. The first of these is George Hamlin's Sunday afternoon "Pop," October 12, at the Grand Opera House.

Here are some of the others: October 18, Bispham, Music Hall, morning; October 25, Campanari, Music Hall, morning; October 30, Sembrich, Auditorium, evening; November 4, Virginia Listemann, Music Hall, evening; November 13 and 14, Mascagni, Auditorium, evenings; November 15, Mascagni, Auditorium, afternoon; November 27, van Rooy, Music Hall, evening; December 4, Pugno, Music Hall, evening; December 13, Gabrilowitsch, Music Hall, morning; January 17, Helen Henschel, Music Hall, morning; January 20, Bloomfield-Zeissler, Music Hall, evening; February 5, Joseffy, Music Hall, evening.

The soloists engaged for the Mendelssohn Club concerts are David Baxter, the Scotch basso (December 11); Flavie Van den Hende, the cellist (February 19), and Gregory Hast, the English tenor (April 23).

The dates for Kocian's Chicago appearance have not yet been fixed.

Chicago Personals.

Miss Christine Hudson, who under the stage title of "Hermione Hazleton" achieved some reputation as a singer, will in future appear under her own name.

Miss Electa Gifford will return to America from Australia one month sooner than she had intended.

Mabel Geneva Sharp, the soprano, gave a successful recital at Kankakee. Miss Sharp will devote much time to oratorio this season.

The Buffalo Daily News says of William H. Sherwood: "The season at Chautauqua closed last week. Nothing in the musical line at summer resorts commands more admiration than the work that is done by William H. Sherwood, America's representative pianist. For fourteen years Mr. Sherwood has been at the head of the piano department at Chautauqua, and the influence he exerts is evidenced by the fact that every summer his pupils represent nearly every State in the Union. The same is also true of his music school in Chicago."

Harry Raccoli, a baritone from Berlin, has come to live in Chicago. Mr. Raccoli will devote his time to teaching.

Milton B. Griffiths, the tenor, has gone to Duluth, where he will teach at the Bradbury School of Music, and conduct the Oratorio Society.

Louis Evans, of the Bureau of Fine Arts, is seriously ill. He was stricken while attending a rehearsal. His physicians say that Mr. Evans is threatened with appendicitis.

Sousa will be here on September 26. The soloists traveling with the band are Estelle Lieblich, coloratura soprano, and Grace Jenkins, violinist.

The normal course of the American Conservatory will open on Saturday, September 27, with lectures by Mrs. Gertrude Murdough, on "Modern Methods of Children's Training in Music," and by John J. Hattstaedt, on "The Teacher of Music, His Requirements and His Mission." The first public entertainment of the American Conservatory will be a recital at Kimball Hall, Saturday afternoon, October 4, in which Edward C. Towne, Herbert Butler and others will take part.

Mrs. Hetty Castle, wife of the distinguished tenor William Castle, died on Tuesday of last week. Her funeral was attended by many well known Chicago musicians. Mrs. Castle was the sister of Joseph Jefferson's wife and niece of William Warren, the famous comedian. Mr. Castle is head of the vocal department at the Chicago Musical College.

Miss Olga Smoll, a violinist of local renown, was married recently to William C. de Baugh, a band leader.

Miss Louise St. John Westervelt, the well known Davenport, Ia., soprano, paid a flying visit to Chicago. Although Miss Westervelt teaches a large private class, leads the music at St. Katherine's Hall and is directress and soloist of the vested choir of Davenport Grace Cathedral, this

busy young woman will sing at many concerts throughout the West, and already has her season well booked.

Dunstan Collins is away, doubtless executing some of his Napoleonic managerial moves. Wherever Mr. Collins goes he leaves behind him a wide wake of dates and bookings.

On Tuesday evening, September 23, "The Prince of Pilsen" was given its first Chicago hearing at the Studebaker Theatre. The opera is by Gus Luders and Frank Pixley, authors of "King Dodo" and "The Burgomaster." Details of the performance will be published next week.

At the first of George Hamlin's popular Sunday afternoon concerts the soloist will be Mme. Zélie de Lussan. Mr. Hamlin, by the way, will leave for the East very soon, where he is to sing at the Worcester Festival "Artists' Night." The number chosen by Mr. Hamlin is the principal aria from Richard Strauss' opera, "Guntram." No other tenor in this country has ever attempted the difficult composition. Mr. Hamlin first sang it with the New York Philharmonic Orchestra last year under Emil Paur.

Out of the controversy in the ranks of Chicago artists, which has taken definite form in the warring of the Society of Associated Arts against the Chicago Art Club and the administrators of the Art Institute, grew yesterday a plan which is intended to make Chicago a Western outpost in the art world. The institution is to be known as the National Museum of Art. The members of the Society of Associated Arts, who evolved the plan at their meeting in the Masonic Temple insist that \$40,000 has already been pledged by a nameless philanthropist, and that the sympathizers with the plan in Chicago, particularly among the women's clubs, will soon raise a fund sufficient to put up the building. The origin of the scheme lies in the refusal of the Chicago Art Club to hang certain pictures by members of the other society.

Milton R. Harris, musical director of the Second Baptist Church choir of sixty voices and solo quartet, has begun rehearsing the new oratorio, "Emmanuel," by Alfred Beirly, a Chicago composer, with the intention of rendering it in its entirety during the coming Christmas season. The oratorio comprises twenty-four vocal numbers and an overture.

Elbert Hubbard, of "Philistine" fame, will lecture here on "Rocroft Ideals."

Emil Baré, the violinist, who was second concertmaster of the Chicago Orchestra for several seasons, but who this summer decided to remain in Europe, has not located in Brussels, as was reported a few weeks ago, but has accepted the position of assistant conductor of the orchestra at Essen, in Germany. Mr. Baré's successor here will be Cornelius Franke, who comes direct from the concert-mastership of the orchestra in Chemnitz, Saxony, an organization of good repute throughout Germany.

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NEW YORK STATE MUSIC TEACHERS' ASSOCIATION NOTES.

TROY appears likely to be the convention city next June, the officers of the N. Y. S. M. T. A., headed by President Carl Schmidt, are fixing their eyes upon that musical town as their next festival centre. Speaking of the association, which appears to be in the most flourishing condition it has enjoyed for many years, a local paper makes the following comments:

For several reasons the fourteenth annual convention, held at Newburgh, was one of the most notable in the organization's history.

First, the association is now free from debt, whereas two years ago it was carrying obligations of about \$1,000.

Second, there was crystallized, during this meeting, a conviction, sure to be respected by the incoming program committee, that the time is opportune to plan the next convention upon more thoroughly educational lines.

Third, the new officers elected are thoroughly in accord and their administration will have the advantage of unified effort in every department.

At the suggestion of President Russell, whose efforts have been directed toward establishing a more economical administration of association affairs during his incumbency, the salary of \$200 formerly attached to the secretary's office was abolished in a constitutional amendment. This leaves no fixed expense, but the president may draw for actual expenses \$100; the chairman of program, \$75; treasurer, \$25, and secretary same amount. These amounts are established upon the basis of expenses during the past two years. The fears of some members that no one could be found to serve the association as secretary from promptings of pure loyalty to the cause proved groundless, and Mr. Shepard, one of the most occupied men in professional life, did not hesitate to accept the responsibilities of the office when it became clear that by so doing he would assist the other executive officers in furthering association interests.

It seemed particularly appropriate to place Mr. Russell at the head of the program committee, where he will be able to carry forward the educational plans that have been formulated as a result of his two years' experience in the executive chair. The association owes much to his courage, foresight, wisdom and unselfish zeal. Entering upon his duties at a time when the organization was much in debt, and with a fatal lack of system in the management of its business affairs, he did not hesitate, even at the cost of arousing acrimonious opposition, to go to the root of existing evils, and as a result he turned the affairs of the association over to his successor free from encumbrance, and with constitutional amendments which insure a business-like administration in the future.

Fortunately, a new president was elected who has the good will of the members at large, and who may be depended upon to move steadily forward in the path of reform blazed by Mr. Russell. There has never been a time in the history of the New York association when its future promised so much of notable achievement.

LOUISE B. VOIGT DATES.—The favorite soprano has every prospect of a brilliant season, having booked these out of town dates: November 24, soloist with the German Singing Society, Wilkesbarre, Pa.; November 13, soloist at the first concert of the Junger Maennerchor, of Philadelphia (this is the society which shared the Kaiser prize at the Brooklyn Saengerfest); December 30, soloist for the Saint Cecilia Club, Detroit, Mich., N. J. Corey conductor, in "The Messiah."

She is also negotiating several return dates.

THE SONG OF NIAGARA FALLS



MARION MARIEN.

NEW YORK
PUBLISHED BY WILLIS WOODWARD & CO., 57 WEST 17TH ST.

"THE SONG OF NIAGARA FALLS."

HERE is a reproduction of the title page of "The Song of Niagara Falls," the words and music of which are by "Marion Marien," a gifted young composer.

The words run as follows:

In days of romance old,
When the Indian staunch and bold
Ruled Niagara's waves,
Where'er its waters rolled,
A brave and maiden loved,
But their love was much reproved,
And they to sing this song
By their deep love were moved:
Niagara Falls,
Of massive walls,
Niagara Falls,
Thy deep tone calls
To us: "Come down, down, down, down,
down,
Forever down!"

At eve they launched their bark,
As the twilight grew to dark,
And their bodies swirled and sank
Down the waters stark.
Today's tradition's store
Tells us even more,
Their voices we can hear,
Beneath the waters' roar:
"Niagara's Falls," &c.

The song is written in the key of F, in six-eight

time, and is suitable for a mezzo soprano or baritone voice. As its name indicates, it is descriptive. The composer, when she was inspired to write this song, was sitting near the great cataract listening to the music of the mighty falls. This weird music carried a message to her soul, and she could not rest until she had given expression to her pent up emotions. In poetic and melodious form are those feelings expressed. Others have attempted to catch the music of Niagara Falls and reproduce it in instrumental or vocal form, but this charming young composer seems to have succeeded better than many others who have essayed this task. The melody fits the words, and the accompaniment is very effective. Sung by a capable singer, "The Song of Niagara Falls" should be very pleasing. Certainly it is an original song with new ideas cleverly expressed.

"A COUNTRY GIRL" AT DALY'S.

"A COUNTRY GIRL," a new musical play, was presented at Daly's Theatre last Monday night, under the management of Daniel Frohman. A large audience apparently enjoyed the work, applauding the principal artists with enthusiasm. The cast, as a matter of record, follows:

Geoffrey Chalonier.....	Melville Stewart
The Rajah of Bhong.....	Hallyn Mostyn
Sir Joseph Verity.....	Harold Vizard
Douglas Verity.....	Paul Nicholson
Granfer Mummery.....	Clarence Harvey
Lord Anchester.....	W. E. Philp
Lord Grassmere.....	Lawrence Earle
Major Vicat.....	W. H. Smith
Six Charles Cortelyou.....	Jefferson Egan
Tzanitchff.....	Robert Chawner
Rube Fairway.....	N. C. Shaw
Barry.....	William Norris
Marjorie Joy.....	Miss Grace Freeman
Princess Melanah of Bhong.....	Miss Genevieve Finlay
Nan.....	Miss Helen Marvin
Mrs. Quinton Raikes.....	Miss Adine Bouvier
Nurse.....	Miss Marion Singer
Lady Anchester.....	Miss Isobel Delmont
Mrs. Fowycourt.....	Miss Helen Sherwood
Lady Arnott.....	Miss Isobel Yates
Miss Courtlands.....	Miss Grace Gresham
Miss Ecroyd.....	Miss Julia Millard
Miss Carruthers.....	Miss Mary Welch
Miss Ormonde.....	Miss Alice Campbell
Miss Selwyn.....	Miss Susie Kelleher
Attendants of Sophie.....	Miss Lena Wright
Madame Sophie.....	Miss Leila Benton
	Miss Minnie Ashley

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Obituary.

Karl Van Ark.

CARL VAN ARK, a Dutch pianist and teacher, residing for some years in St. Petersburg, Russia, died recently in that city. Van Ark studied with Leschetizky in Vienna and made some reputation as a performer in Continental cities.

The Paris *Journal Officiel* has announced a competition for the Anatole Cressent prize, which is competed for every three years. On this occasion the libretto furnished is a two act lyric drama, "Der Brunnen," by Dorrhain, although competitors have the privilege of choosing their own librettos. To the winner 2,500 francs are awarded, and the theatre producing the successful opera is allowed 10,000

francs for the expenses of production. All told there have been ten prizes awarded. The Paris Opéra has produced one of the prize winning works, the Opéra Comique seven.

THEODORE VAN YORK AT THE WORCESTER FESTIVAL.—Theodore van York, who has been engaged for the third time by the Worcester Festival Association, will in addition to the "Christmas" oratorio, sing both tenor parts in Chadwick's "Judith."

OLEY SPEAKS.—Oley Speaks has returned to the city the past week, and has resumed his work in St. Thomas' Church and the Jewish Temple. He has several engagements already booked for the fall season.

Mr. Speaks sang at the Music Teachers' National Convention during the past summer, and made one of the biggest hits of the entire convention. He also sang a month's engagement at Chautauqua. His latest compositions, "The Elder Blossom" and "Little One a-Cryin',"

are just from the press. The last is another example of the so called "classic coon song." The words are by Frank L. Stanton, also writer of "Mighty Lak' a Rose."

Mme. Zelle de Lussan will include this song in all of her recital programs, as will also several other well known artists. The publishers consider it a genuine hit.

DUDLEY BUCK, JR., RESUMES.—Mr. Buck returns to his season's work refreshed and full of vigor for the arduous duties of the coming season. His lesson hours are filling rapidly, showing that when he concluded to make a specialty of teaching he acted advisedly. From 3 to 4 on Tuesdays and Fridays he tries voices free at his Carnegie Hall studios.

The Buck-Babcock Sunday afternoon musicales will be continued.

Teresa Milanollo, once a violinist of fame, celebrated her seventy-fifth birthday recently in Paris.

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